S. Andrew's
Wells Street
1847 1897

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SAINT ANDREW'S CHURCH

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S. ANDREW'S CHURCH IN 1848

From an Engraving

S. ANDREW'S CHURCH

WELLS STREET, S. MARYLEBONE

1847 TO 1897

A Description of the Fabric

BY

M.K.W.

AND

A Short Account of the Musical Services

BY

F.A.W.D.

ILLUSTRATED WITH PHOTOGRAPHS BY ALFRED A. UPTON

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PREFACE

I FEEL sure that I am only making myself the spokesman of a great number of people in thanking the Authors of this little volume for allowing me to publish it. There are so many memories clinging to S. Andrew's during the fifty years that have elapsed since its consecration in 1847, and so many memorials of the devotion which those who have worshipped there have left a permanent record of within its walls, that something in the way of an accurate and adequate description of these will be felt to be a want which in this eventful year ought to be supplied.

The contents of the book will be recognised as having formed the subject of articles that have appeared in our PARISH PAPER. The Authors of these articles have revised them, and the trouble they have taken has been a labour of love which all friends of S. Andrew's will be grateful to them for. Any profits that may accrue from the sale of the book will be paid to the credit of the Jubilee or the Organ Fund.

It only remains for me to say that the photographs inserted have been taken by a past member of our Young Men's Confraternity, who is a zealous lay helper in our parish work, and who has made interior decorations a special study in his profession as a photographer.

W. T. HOULDSWORTH,
Vicar.

ILLUSTRATIONS

S. ANDREW'S CHURCH . . . . . *Frontispiece*
From an engraving of 1848

PAGE

THE BAPTISTERY 9

THE GREAT WEST WINDOW 15

THE CRUCIFIXION 27
From the Reredos

THE ANNUNCIATION 33
From the painting on the West Gallery

S. LAWRENCE 51
From the painting on the North Gallery

S. AMBROSE 62
From the painting on the North Gallery

S. AUGUSTINE OF CANTERBURY 71
From the painting on the South Gallery

THE MISSAL 83

THE MONUMENT TO THE REV. JAMES MURRAY . . . 87

THE MEMORIAL TO THE REV. BENJAMIN WEBB . . . 91

THE ORGAN 114

CONTENTS

CHAP.		PAGE
I.	THE FABRIC	1
II.	THE WINDOWS	13
III.	THE REREDOS	26
IV.	THE PICTURES ON THE GALLERIES (I)	32
V.	,, ,, ,, ,, (II)	46
VI.	,, ,, ,, ,, (III)	57
VII.	,, ,, ,, ,, (IV)	68
VIII.	THE BELLS	79
IX.	THE ALTAR PLATE	82
X.	THE MEMORIALS	87
XI.	THE MUSICAL SERVICES	92
XII.	THE ORGAN	114

Saint Andrew's Church

1847-1897

CHAPTER I.

THE FABRIC

Walk about Sion, and go round about her: and tell the towers thereof.

The Parish Church of S. Andrew, S. Marylebone, was consecrated on January 28, 1847.

The Parish was the first of the so-called Peel districts, *i.e.*, small parishes formed out of larger ones under an Act of Sir Robert Peel, and for this reason S. Andrew, the first-called Apostle, was chosen as the patron Saint.

It has, indeed, been suggested that the church in Wells Street was placed under the protection of S. Andrew because the cathedral at Wells is dedicated to him, but we believe that the coincidence is really accidental.

It is, perhaps, not generally known that the Wells which gave their name to the street, and which were a favourite resort of Londoners in the 17th century, are under or near the eastern part of the church; and even as lately as 1894 much trouble was given to the workmen engaged in repairing the crypt by the flowing of a hidden spring. When Mr. Webb first came to S. Andrew's in 1862, a pump still existed in the mews behind the church which

had a great reputation for the salubrity of its water, many people in the neighbourhood being accustomed to drink a draught of it on rising in the morning. At the time of the outbreak of cholera in 1865, Mr. Webb had this water analysed, and as it was shown to be full of impurities of every kind, he ultimately succeeded in getting the pump removed.

To return from this digression to our immediate subject —the building of the church. The district parish of S. Andrew was taken out of the parish of All Souls, which is itself a district parish of S. Marylebone. The Rector of All Souls' at that time was the Rev. Dr. Chandler, afterwards Dean of Chichester. He interested himself much in the building of S. Andrew's Church, and legend says that he called personally on all his rich parishioners in Portland Place to ask for subscriptions; obtaining the large result of half-a-crown!

However that may have been, the sum of £10,322 14*s*. was finally obtained from various sources, and the church was begun in 1845, and consecrated, as we have said, at the beginning of 1847. The freehold site was given by Archdeacon Berners, at that time the owner of the Berners estate. The church was designed by Dawkes, and the building was carried out by Myers, the bricklayer usually employed by Pugin. The way in which the church has stood the wear and tear of fifty years, and the fact that

NOTE.—After this chapter appeared in the PARISH PAPER, a correspondent sent us the name of the Hon. Secretary to the Building Fund of S. Andrew's, Wells Street—the Rev. Dunbar S. Halkett, who died in 1887. A silver inkstand was presented to him with this inscription: "Presented to the Rev. Dunbar S. Halkett by the Committee for building S. Andrew's Church, S. Marylebone, in grateful acknowledgment of his active and efficient services while Honorary Secretary to that Committee. October, 1848."

the tower proved strong enough to bear the introduction of a peal of bells in 1880, show that the original work must have been solid and good of its kind.

The *Ecclesiologist* of February, 1847, contains a notice of the church which may be worth quoting:

We must protest vehemently against the style, which is Third-Pointed (*i.e.* Perpendicular). We can hardly say how sorry we are at its adoption in a structure which aims so much after correctness. It is, however, good of its sort, and the architect deserves great credit for the bold and honest manner in which he has dealt with his most unmanageable site. He has, quite in the old spirit, disregarded right angles and straight frontage, and occupied the entire area by the church, which yet does not measure 100 feet from east to west. The plan consists of a nave and aisles, with an engaged tower surmounted by a spire at the west end of the north aisle, and a sacristy at the east end of the same, the easternmost bay of the nave being arranged as a chancel, and of a sacrarium projecting beyond. The aisles are extremely broad, as also is the nave; this was, however, under the circumstances, inevitable.

There are no aisle windows, so that all the light is obtained from eastern and western windows, and from a clerestory. We are sorry to say that there are galleries in the aisles and across the western bay of the nave. The seats are all open. The font, which is good, stands at the left of the entrance, and is provided with a cover. The arrangement of the chancel, however, is the feature which gives us the most satisfaction. Though short, it is a real chancel, and arranged and used as such, although we are sorry to state deficient in a screen. The wood-work of the chancel is of carved oak, which unfortunately is profusely varnished. There are parcloses separating the chancel from the aisles. It is laid (as is also the body of the church) with red and dark tiles placed lozengewise, and upon its floor stands a brass lectern from a design by Mr. Butterfield. The pulpit, which is of stone, stands at the south-east angle of the chancel against the pillar. Why it should not have been placed on the other side we cannot tell. There is no chancel-arch, but the chancel-roof is distinguished. The sacrarium is raised another step, and is further divided from the chancel by a rail, the altar being, we understand, to be placed upon a footpace. It is laid with encaustic tiles. On the south side are two

sedilia of stone. The reredos is also of stone and is to be emblazoned with the usual writings.

[We suppose this means the ten commandments, but they were never introduced, and the panels remained empty.]

The organ stands in the north aisle close to the chancel. The church is lofty, and the internal effect is certainly ecclesiastical, and will be much improved when the east window is filled with painted glass, and as we trust may be the case, more colour shall have been applied. The most striking external feature is the steeple, which is really bold and grand, and a most refreshing feature in a London street. Its effect is greatly increased by the felicitous position of the church at the bend of Wells Street, and on slightly rising ground. We have stated freely our objections both as to style and to arrangements. Fully admitting them, we cannot but be very much pleased with S. Andrew's, viewed as a step in the right direction. It is not too much to say that, considered from a ritual point of view, it is the most satisfactory church which has yet been built in London, and this is a matter of no slight importance.

We hope that this description of the church in its original state will be thought interesting by our readers, and especially as showing how all and more than all the suggested improvements have been carried out in process of time. From referring to a statement of accounts in 1851, we find that stained glass for the east window and three clerestory windows had been given by different people during the previous year, so that the church soon began to blossom out into colour and beauty under the loving hands of those who worshipped within her walls. And we think that the reason why S. Andrew's is so dear to her children is that the work of decoration has grown gradually, bit by bit, each fresh addition representing thought and contrivance as well as self-sacrifice and generosity.

We may, perhaps, be permitted to quote, in illustration

of our meaning, a passage from a sermon preached by the Rev. H. L. Paget, Vicar of S. Pancras, on the Vigil of S. Andrew, 1887. Speaking of the late Vicar, the Rev. Benjamin Webb, the preacher says:

Surely some of us can remember the sort of apology he would make for this church that he loved so well. He would say with a smile that there was not a straight line, that there was not a right angle in it. We felt it the more because we knew his love of the spacious glories of the great churches of Italy and France. We felt it the more because we saw in him the one above all others in England fitted by natural instinct, by deep and intense study, by zeal for God's honour, to restore the glories of Catholic worship to some great cathedral in his own land. We knew, we felt it all, as we heard him speak of the awkward angles and the dark corners and the other failings of S. Andrew's Church.

And yet think how it grew to beauty in his hands. Each difficulty seemed an opportunity; each emergency resolved itself into a chance. And the east wall, with its puzzling angles, suggested what is to most of us by far the most beautiful reredos in England. Perhaps you people hardly know the comfort of celebrating before that figure of our Lord. So the dark corner under the tower became a baptistery, and somehow it is instinct with the truth and teaching of that Sacrament; we catch ourselves bringing everyone to see it. We never saw one we loved so well. Yes, and most wonderful of all, we know the crooked cupboard, one can call it nothing else, wedged in somewhere at the north-east angle of the church. Sweet and holy place! what love, what beauty, what generosity, the spirit of S. Andrew's has shed upon it. What thought, what skill, he and his honoured fellow worker threw into that work! Can one be careless or irreverent in it? Can one forget what the Blessed Sacrament is, in that place so lovely, so orderly, so pure—there "where the linen clothes lie, and the napkin that was about His Head not lying with the linen clothes but wrapped together in a place by itself?"

These words express far more eloquently than we can hope to do the results of the loving care which Mr. Webb expended upon S. Andrew's during the twenty-three years in which he was Vicar.

We will proceed now to notice briefly some of these im-

provements. The only works of art which the church contained when Mr. Webb was appointed in 1862, were five painted windows, the memorial brass on the floor of the nave, and the fine brass lectern designed by Mr. Butterfield. The stained glass in the east window of the south aisle and the canopied tomb on the south wall of the same were shortly after given as memorials to the late Incumbent, the Rev. James Murray.

The practical works of lighting and ventilating the church were among the first improvements undertaken by Mr. Webb. He thus described the state of the church as he found it:

> Although it was excessively dark, great difficulty was found in opening new windows . . . . there was no ventilation of any sort, the warming apparatus would not work, and the gas jets were so near the ground as to come between the congregation and the preacher. *(From an address to the S. Paul's Ecclesiological Society, in* 1881.*)*

In 1864 two large syphon ventilators were placed in the roof of the nave, and in the following year another was added to the nave, and one to each aisle. In spite of the constant services and crowded congregations at S. Andrew's we believe that the atmosphere of the church compares favourably with that of other churches, when the ventilating apparatus is properly used. At about the same time, a new system of lighting the church was introduced, viz., a horizontal string of gas jets along the string-course under the clerestory windows. This was the first application of this treatment to a gothic building, although it had been used successfully in lighting the dome of S. Paul's Cathedral. The plan has since been adopted by the Minsters of York, Lincoln, and other Cathedrals.

Unfortunately the expenditure of gas was so great that after a time the plan was abandoned at S. Andrew's, and various other modes of lighting—such as sunburners in

the roof, and chandeliers fitted with albo-carbon, were tried, more or less successfully, till in 1890, under the present Vicar, the electric light was introduced. This has had the desired effect of making the church much cleaner and cooler than it had ever been before.

The church has been rendered much lighter by the addition at different times of the "louvres" in the roof of each aisle, and of the large window in the north side of the north aisle.

Another improvement to the church was the making of two new staircases, as means of exit from the north and south galleries. Before these were erected the emptying of the galleries was most tedious, and in case of fire would have been excessively dangerous.

Lobbies fitted with swing doors at the ends of the nave and aisles, and a new heating apparatus, were introduced in 1866.

The Murray Chapel was re-seated, and provided with a parqueted oak floor in 1867, and in 1872 the seats throughout the church were lowered, and a wooden-block pavement was laid down in the aisles. We believe S. Andrew's was the first church which adopted this particular style of flooring.

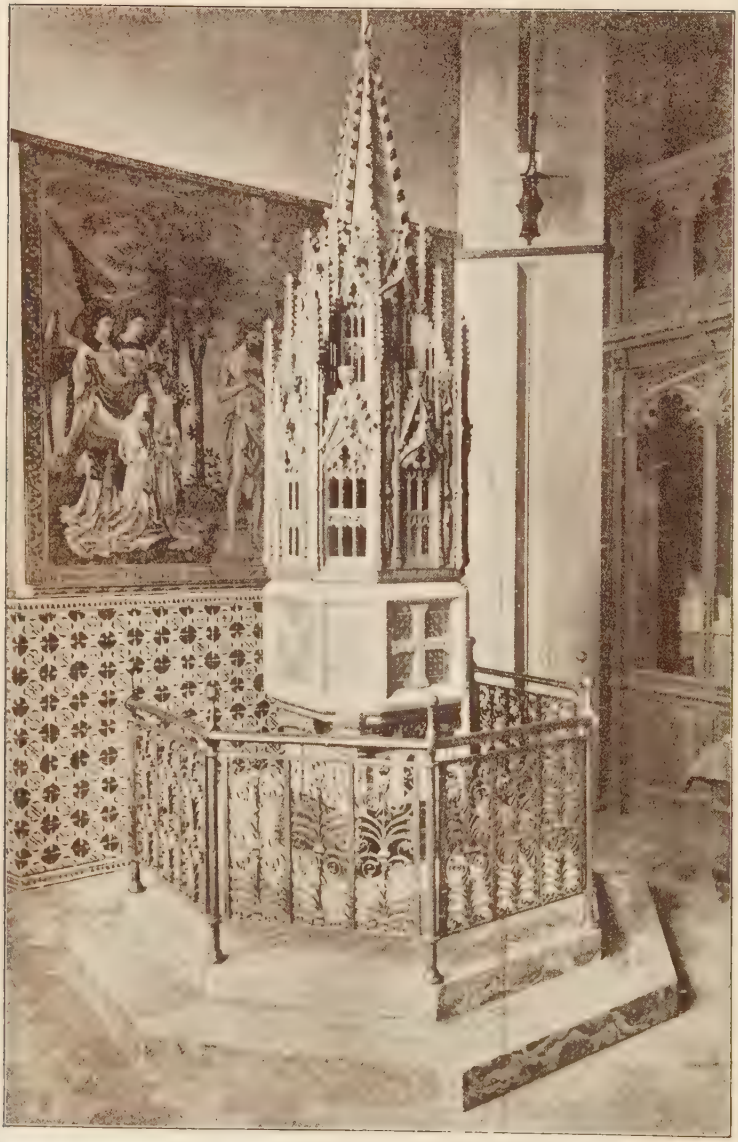
During the years 1870-1872 the church was gradually painted throughout, under the superintendence of Messrs. Clayton and Bell. The original stone of the building was so poor and mean that Mr. Webb decided to have it painted, in spite of the canon of taste against the painting of stone, which he would ordinarily have been the first to enforce. The painting of the wood-work was an immense improvement, as the original colour had been a dingy chocolate brown.

We wonder how many of the worshippers at S. Andrew's have ever taken the trouble to look up at the painting of

the chancel roof? It represents Angels bearing musical instruments, with the legend, "*Laudate eum in tympano et choro : laudate eum in chordis et organo.*" We venture at least to hope that most people have looked at the paintings on the galleries, which contain a complete scheme of iconography, but of this we hope to speak at greater length at a future time.

The Chancel. No part of S. Andrew's Church has been so thoroughly transformed as the chancel. At one time Mr. Webb entertained a hope that he might be able to build a new chancel altogether, raising it upon a flight of steps so as to allow the roadway behind the church to pass beneath it, but as this was found to be impossible, he had to content himself with making the best of the present one. The chief improvement has been, of course, the magnificent new Reredos, designed by Street, and executed by Messrs. Bell and Redfern. This, however, deserves a separate notice, and so we shall only say now that it was begun in 1865, and completed in 1872, and that most of the groups of sculpture were given as memorials by members of the congregation.

The Altar has been raised an additional step, and enriched with a re-table of marble, new altar rails of cedar wood have replaced the old and shabby ones, and the whole floor has been laid with red and white marble. The wooden screens behind the choir were removed so as to allow the stalls to be thrown further back, and new and beautifully carved stalls were given, all of which are made from the same oak tree. These were presented in 1881, by some of the voluntary members of the choir. In spite of the ingenuity displayed in economising space, the chancel of S. Andrew's must always remain somewhat cramped and crowded ; and it is perhaps unfortunate that both the handsome brass Lectern and the Litany desk (a fine specimen



THE BAPTISTERY

of carving in walnut wood, designed by Burges, and presented by an anonymous donor in 1867) should be on a decidedly large scale, and really better suited to a more spacious church.

One of the defects mentioned by the writer in the *Ecclesiologist* was the absence of a chancel screen. This was remedied in 1865 by the anonymous gift of the present one, a beautiful example of wrought-iron work, which was designed by Street, and executed by Hardman. The gates, which were also an anonymous gift, were not added till 1871.

In the same year the original pulpit, which like the old reredos, was of a meagre and unsatisfactory design, was replaced by the metal one, which stands upon the proper, *i.e.*, the Gospel side of the church. This was also the gift of an anonymous donor.

The Sedilia and the canopied arch on the north side of the sanctuary were put up in 1888, as a memorial to the Rev. B. Webb, by "parishioners and friends." The architect was Mr. Pearson, R.A.

The Baptistery. The old font, said to have been designed by Pugin, stood on the north side of the nave by the west door, an inconvenient place, as it took up space which would have been better appropriated by seats, and yet afforded no facilities for a baptismal congregation. The conversion of the space under the tower into a baptistery was one of Street's last works, and few of the improvements at S. Andrew's have been more satisfactory. The entire cost of the alteration was defrayed by the then senior Churchwarden, Mr. F. I. Nicholl.

A beautiful new font of red and white marble was presented by a member of the congregation in 1878. This was designed by Street, and executed by Farmer and Brindley. Behind the font is a fine fresco painting by Messrs.

Clayton and Bell, representing the Baptism of our Lord. The elaborately-carved font cover was designed by Mr. Pearson, R.A., and was presented in 1887 as a memorial of one of the most saintly and devoted workers at S. Andrew's; and the iron railing round the font was given in memory of the Rev. B. Webb by the members of his catechetical classes.

The Sacristy. The decoration of the beautiful Sacristy, so touchingly described by Mr. Paget in the sermon we have quoted, occupied nine months of 1881. It was designed by Mr. Bodley, A.R.A., and is a storehouse of beauty, which will repay the closest study, as every available inch of space contains some painting or legend to inspire and instruct the devotions of those who use it. It was the gift of a member of the congregation to the glory of God, and in memory of his wife.

The Vestries. Although choral service has always been in use at S. Andrew's, the original building provided no vestry for choristers—nothing in fact but a small room hardly bigger than a cupboard in the place where the sacristy now is. In 1851 we read that the clergy and choir were compelled to use a house on the opposite side of Wells Street as a vestry, and on the occasion of the Dedication Festival, while proceeding across the street, they were treated with violence by a Protestant mob, and some small birds dressed like cardinals were let fly into the church. One of these historical birds is still preserved, though denuded of his ecclesiastical vestments, in the present priests' vestry. In 1867 the lease of two small houses at the east end of the church was obtained (one had been a public house) and these were temporarily converted into vestries and choir school, but they were singularly unsuitable for the purpose, and some of the clergy belonging to the church in those days probably remember the

inconvenience suffered from "former inhabitants," who still retained a lodging in the walls! In 1874 four more houses in Booth's Place were purchased, and an entirely new set of buildings for vestries and choir school erected on the site. These vestries are on so large a scale that unkind critics have been heard to say that S. Andrew's had become "vestries with a church attached," but we do not think that anyone using the rooms has ever complained of too much space. On the contrary, the addition of a parish-room, under the new vicarage-house, and opening into the crypt, has been most acceptable.

Organ. We have said nothing about the famous Organ of S. Andrew's, which replaced the old one in 1875, because it will be described by a more competent pen.

Windows and Bells. The stained glass which by degrees has been introduced into all the windows; and the Ring of Eight Bells given to the Church in 1880 in memory of a departed child, also deserve to be spoken of at greater length on a future occasion.

One more incident in the history of the Fabric of the Church remains to be recorded.

After the severe gales of the winter of 1891, the weather-cock on the summit of the spire was discovered to be hanging perilously by one wing, which naturally caused some alarm among the frequenters of Wells Street.

Before the scaffolding, which was at once put in hand, could reach the top of the spire, the bird descended judiciously on to the roof of the north aisle, just avoiding a skylight through which he would have gone crashing into the organ. Further examination showed that the spire had been seriously damaged by the gales, and that a complete renovation was necessary. This was done during 1892, and a cross was put in the place of the old weather-cock. It will always be interesting to remember that the children

attending the Sunday Schools of S. Andrew's collected during Lent by means of saving boxes, the large sum of upwards of £6 for the spire repairing fund.

Some things yet remain to be done for the beautifying of S. Andrew's. Mr. Webb, in a letter to his congregation in 1885, said :

> The middle passage of the nave, which is now laid with the meanest tiles, ought to be in marble; and the nave seats—now of the shabbiest deal and much mutilated, besides being originally of a most inappropriate design, rightly ridiculed by Mr. Ruskin—ought to be translated into oak, retaining the good and comfortable proportion of the original benches. This would still further facilitate their being moved for marriages or funerals, and above all make it easy to move them for public catechizing, which at present is conducted under great difficulties from the impossibility of clearing (without trouble and expense) a sufficient area for the purpose.

It was hoped that this year of Jubilee would have seen the re-seating of the church accomplished, but unfortunately the more pressing need of repairing the organ has arisen, and for the present the scheme must be laid aside.

Under these circumstances it has been decided that the sum of £7 12*s*. collected by the children of the Schools during the Lent of this year for the new seats, shall be devoted to providing a hanging lamp with electric light for the Baptistery. Messrs. Barkentin and Krall have furnished a design for this, and it is hoped that it may be dedicated on S. Andrew's Day. It will bear the following inscription :

> To the glory of God, and in memory of the 50th anniversary of the consecration of this Church of S. Andrew, this Lamp is given by the Boys and Girls of the Sunday and Day Schools.
>
> S. Andrew's Day, A.D. 1897.

CHAPTER II.

THE WINDOWS

Storied windows, richly dight,
Casting a dim religious light.

In our last chapter we promised to give a full account of the stained glass in the church, some of which is of great interest and beauty. We will begin with

The Great East Window. This was executed by Hardman from Pugin's design, and is remarkable for the richness of its colour. The drawing is less admirable; and we remember hearing Redfern, the sculptor, say that when he first saw the window he was unable to appreciate it for that reason, but that a closer examination made him forget the deficiencies of the drawing in the delight of the exquisite colouring. Pugin himself superintended the execution of his design in a very practical way, as he is said to have poked his umbrella through any of the glass that did not please him. Whether in consequence of this drastic treatment or not, there is no doubt that this window in S. Andrew's is greatly superior not only to other windows of Hardman's, but also to most stained glass of that date. The adorning of the east window was begun under the first Incumbent of S. Andrew's, the Rev. T. M. Fallow; and in a statement of accounts published in 1851, we find this note: "Five lights of the east window have been contributed by five several individuals; the price of each light is £35. Five still remain unpaid for." A later note, in 1852, speaks of a debt of "£70, due for the stained glass in the east window." We cannot find any further mention

of this particular debt, but when Mr. Webb succeeded to the incumbency, the church was heavily encumbered with debts of every kind, all of which he contrived to pay off in the course of a year or two.

As regards the subjects represented in the east window, it may be amusing to remember that a correspondent of the *Rock*, writing in June, 1876, under the title of "An indignant Protestant," briefly describes them thus: "On the east window various legends of the Virgin Mary are depicted." We will try to give a more accurate description.

The window has ten large lights, and ten small upper ones; and the subjects are as follows:

S. Peter. S. Paul.
Angel with shield. Angel with shield.
S. Michael. S. Gabriel.
S. Matthew. S. Mark. S. Luke. S. John.
Crucifixion.
Transfiguration. Entry into Jerusalem. Ascension. Descent of Holy Ghost.
Nativity.
Root of Jesse. Annunciation. Adoration of the Magi. Flight into Egypt.

Each of the ten large lights has a legend at the foot, as follows, beginning at the bottom of the left hand:

"*Erit Radix Jesse. Angelus Domini nunciavit Mariæ. Christus natus est in Bethlehem. Et procidentes adoraverunt Eum. Fuga in Egyptum. Transfiguratus est ante eos. Hosanna Filio David. Crucifixus est. Ascendit in Cœlum. Et repleti sunt omnes Spiritu Sancto.*"

Since the erection of the new reredos, which has greatly improved the appearance of the window by surrounding it and enriching it with tracery, these legends are almost entirely hidden. For the benefit of some of our readers who may not be acquainted with mediæval art, it may be well to explain that the root of Jesse represents the human genealogy of our Blessed Lord as the Son of David. Jesse, the father of David, is the root of the tree, and the top branch

THE GREAT WEST WINDOW

is the Blessed Virgin, with our Lord in her arms. (See *Isaiah* xi. 1—10; *Rev.* v. 5., xxii. 16.)

The other subjects need no explanation, but some justification for the "Indignant Protestant's" remark may perhaps be found in the fact that several legends from the Apocryphal Gospels are introduced into the light representing the Flight into Egypt, *i.e.*, the falling idol, the bending tree, and the miraculously growing corn. We should like to draw attention to the rich ruby-hue of S. Joseph's robe in the picture of the Nativity, and the beautiful deep blue of the Blessed Virgin's dress in the Flight into Egypt, and also to the quaint figures of the dwarf among the suite of the three wise men, and of Zacchæus in the tree in the picture of the Entry into Jerusalem.

The Great West Window. This beautiful window, justly admired for the excellence of its drawing and the splendour of its colouring, was given in memory of the late Viscount Dillon by his widow and daughter. Lord Dillon was for many years a constant worshipper at S. Andrew's, and a liberal benefactor both openly and anonymously. Messrs. Clayton and Bell designed and executed the window, which is technically called a "*Te Deum* Window," as it represents Our Blessed Lord surrounded by Angels, Prophets, Apostles, and Martyrs, many of whom hold scrolls with the legend *Te Deum laudamus*. The upper part of the window is divided into fifteen small lights, arranged thus:

Angel holding the monogram I.H.S.
Six Angels holding labels with the Tersanctus.
Six Angels playing musical instruments.
The Blessed Virgin Mary. The Angel Gabriel.

The lower part of the window has five great lights. The centre one represents Our Lord seated in majesty surrounded by an aureole of fiery cherubim and other angels, with the

three Archangels, S. Gabriel, S. Michael, and S. Raphael, each holding their emblems of the lily, the scales, and the fish, standing below. Above the figure of our Lord are two Angels holding the Cross, and below is the Tree with the fatal apple from which the Cross is supposed to have grown, and a group (representing the human race rising for judgment) of Adam and Eve, a Bishop, a Soldier, and a King.

[A purely fanciful legend of the middle ages, says that three pips from the apple plucked by Eve were buried in Adam's grave, and from them grew a tree, the wood of which was used to make our Blessed Lord's Cross.]

The two lights on our Lord's right hand represent:

The Holy Church.	The goodly Fellowship of the Prophets.
S. Boniface	
S. Ambrose	
Ven. Bede	
S. Longinus	
	Malachi
S. Gregory the Great	Micah
William of Wykeham	Zechariah
S. Augustine	Jonah
S. Dominick	Jeremiah
	Ezekiel
Solomon	David
Nehemiah	
Bezaleel	
Godfrey of Bouillon	
Moses	
Aaron	
S. Osmund	
Asaph the Levite	
	Amos
Abraham	Elisha
Enoch	Elijah
Noah	Obadiah
S. Charles Borromeo	Daniel
	Isaiah

And the lights on our Lord's left hand represent :

The glorious Company of the Apostles.	The noble Army of Martyrs.
S. Philip	S. Vincent
S. James Minor	S. Margaret of Scotland
S. Thomas	S. Nicomede
S. John	S. Polycarp
S. Simon	S. Lucian
S. Jude	S. Oswald
	S. Barbara
	S. Paul
	S. Alban
	S. George
	S. Thomas of Canterbury
	S. Frideswide
	S. Agnes
S. Matthias	S. Lawrence
S. Bartholomew	S. Edward the Martyr
S. Matthew	S. Stephen
S. James Major	Abel
S. Andrew	S. John Baptist
S. Peter	S. Catherine

The legend under the window runs thus : "*In honorem Dei et in piam memoriam Caroli Henrici Vicecomitis Dillon hanc fenestram vitreis ornaverunt Lydia Sophia vidua ejus et Etheldred Florence filia ejus natu major Anno Salutis* 1866.

This window also excited some Protestant wrath at first, and it was said that Mr. Webb had actually allowed a crowned figure of *Our Lady* to be represented. We do not think that the solemn and stately picture of the Throned Redeemer in any way justifies such a mistake.

The East Window in the North Aisle. This pretty little window is a memorial to a Choirboy who died in 1868. The situation was specially chosen that it might always be passed by the choir on their way in and out of

church, and the inscription was written in English instead of Latin, in order that all choirboys might be able to read it. The window has three lights:

The Blessed Virgin and S. Joseph finding Him in the Temple.	Our Blessed Lord in His Boyhood.	S. Andrew as patron saint of the Church presenting the kneeling Chorister.

The inscription runs thus: "In memory of John Joseph Lipscombe, aged 13 years, a chorister of this church, 1868." This window was designed and executed by Messrs. Clayton and Bell.

The North Window in the North Aisle. This window was made in 1873 in order to give more light to the aisle. The glass is some of the finest in the church, but it is very unfortunately placed, and can seldom be properly seen. The gallery divides the window in half, and the two parts are quite distinct. The lower part represents the Adoration of the Magi, and both the drawing and the colouring are extremely beautiful. There are five lights, which are arranged thus:

S. Joseph.	Wise Man offering frankincense.	The Blessed Virgin with the Holy Child on her knee.	Wise Man offering gold.	Wise Man offering myrrh.

The Holy Child is represented as a Babe lying in His Mother's arms, and not, as is more usual, as sitting up to receive the gifts of the Magi. The Wise Men are attended by servants holding banners, and the whole picture is very stately and impressive. This lower half of the window was given in memory of Lady Mary Ross, whose son, Major Ross, was Churchwarden of S. Andrew's for seven years. The inscription runs thus: "*In piam memoriam carissimæ matris Dominæ Mariæ Ross quæ obiit duodecimo die mensis Augusti anno Domini* 1872 *et anno ætatis* 67 *hanc fenestram fieri fecerunt filii ejus filiæque scil. Alexander*

Henricus Ross cum Juliana uxore ejus Louisa Isabella cum Jacobo Whatman marito ejus et Maria Jemima Ross A.D. 1873."

The upper part of the window can only be seen by ascending into the north gallery, which, however, is easy to do, as there is no door to be kept locked. This part of the window represents the Transfiguration, which is treated thus:

S. Peter.	Moses with Tables of Law.	Our Blessed Lord.	Elijah with raven and scroll.	SS. James and John.

Each of these lights has a separate inscription below, except the one containing S. Peter, which has none at all —we do not know why.

Under Moses there is: "*In memoriam Philippæ Lætitiæ uxoris Edwardi J. F. Kelso quæ nata est quinta die Oct.* 1821, *et obit in festo S. Matt.* 1873."

Under the centre light: "*In memoriam Edwardi Johannis Francisci Kelso qui natus est sexto die Feb.* 1809, *et obiit vigesimo sexto die Oct.* 1857."

Under Elijah; "*In memoriam Edwardi Archibaldi Roberti Kelso qui natus est vigesimo quinto die Maii* 1844, *et obiit vigesimo sexto die Oct.* 1870."

Under SS. James and John: "*In memoriam Henrici Roberti Willcock choristæ hujus ecclesiæ qui obiit* 28 *die Feb. anno. Domini* 1872 *et ætatis quarto decimo.*"

This last, it will be seen, is a memorial to another chorister; but since that time, now fully a quarter of a century ago, we do not think that any boy in the S. Andrew's Choir has died, which perhaps tends to show that the profession is not so dangerous to good boys as the writers of a particular class of fiction would have us believe. This window is also by Clayton and Bell.

The West Window in the North Aisle. This is known as a Musical Window, and was given in memory of a lady who was a great musician, by her husband. It has eight lights, and the four upper ones contain two rows of angels playing on different musical instruments with the word "*Alleluia*" under each.

In the four lower lights are:

David Rex. Maria Prophetissa. Sancta Maria. Sanctus Simeon.

David is playing on a harp and has this legend: "*Cantate Domino et benedicite nomini ejus.*"

Miriam is playing on the timbrels, and has this legend: "*Cantemus Domino gloriose enim magnificatus est.*"

The Blessed Virgin has a lily in her hand and the legend: "*Magnificat anima mea Dominum.*"

S. Simeon has the Divine Child in his arms and the legend: "*Nunc dimittis servum tuum Domine.*"

The inscription under the window runs thus: "*In piam memoriam Margaretæ Elizabethæ uxoris Ottonis Wilhelmi Wahl quæ obiit apud Mannheim super Rhenum Martii XII anno salutis MDCCCLXVIII et ætatis XXVIII.*" The glass is purposely light in colour, but it is particularly pretty, and may be considered one of Messrs. Clayton and Bell's most successful efforts.

The East Window in the South Aisle. This is popularly known as the Murray Window, as it is a memorial to the Rev. James Murray, the second Incumbent of S. Andrew's. It was designed by Mr. Smallfield, and executed by Messrs. Lavers and Barraud. The faintly-tinted glass, known as "grisaille," was purposely chosen, in order to exclude as little light as possible. There are six small upper lights arranged thus:

Angel with Cross.		Angel with Chalice.	
Angel with Scourge.	Angel with Nails.	Angel with Crown of Thorns.	Angel with Reed and Sponge.

The four large lights contain the histories of S. James the Less, S. Peter, S. John Evangelist, and S. Stephen, and the subjects are thus arranged, beginning at the bottom of the window:

S. James the Less.	S. Peter.	S. John.	S. Stephen.
1. Administering Holy Communion.	1. His Call.	1. Standing by the Cross.	1. Ordained Deacon.
2. Consecrated Bishop of Jerusalem.	2. Raising Tabitha.	2. Taking the B. Virgin home.	2. Distributing Alms.
3. Preaching.	3. Delivered from prison by an Angel.	3. In the Cauldron of oil *(Ad Portam Latinam.)*	3. Led to Trial.
4. Martyrdom.	4. Martyrdom by Crucifixion.	4. In the Island of Patmos.	4. Martyrdom by stoning.

It will be seen that two of the incidents in the life of S. James are misplaced; his election as Bishop should come first at the bottom, as he is represented as administering the Holy Communion in episcopal dress. Each light is surrounded with a border of a deeper hue than the rest of the glass, and with a different pattern for each. Round S. James are the letters S. J. entwined, round S. Peter, the crossed keys, round S. John the serpent issuing from the chalice, and round S. Stephen the monogram S. S. At the top of each of the four large lights is a tiny Angel bearing a musical instrument. The inscription under the window runs thus: "*In piam memoriam Jacobi Murray, Artium Magistri, Hujus Ecclesiæ Parochi, has historias amici posuerunt. A.S. MDCCCLXII.*"

The West Window in the South Aisle. This window, like the one on the north side of the north aisle, is divided into two parts by the gallery. The upper part is extremely beautiful, and will repay the trouble of a visit to the gallery, for which, however, a key must be obtained. It represents

two incidents from the life of S. Thomas, the patron saint of the person in whose memory the window was given, Mr. Thomas Jones. There are four lights :

S. Thomas with the legend : *Quomodo possumus viam scire* (How can we know the way) ?	Our Blessed Lord with the legend : *Ego sum via et veritas et vita* (I am the Way, the Truth, and the Life).	Our Blessed Lord with the legend : *Noli esse incredulus sed fidelis* (Be not faithless, but believing).	S. Thomas with the legend : *Dominus meus et Deus meus* (My Lord and my God).

In the lower part of the window above and on either side of the door are :

S. Matthæus.	S. Marcus.	S. Lucas.	S. Johannes.
The Angel Gabriel.			The Blessed Virgin.

And the inscription is : "*In memoriam dilectissimi mariti Thomæ Jones qui obiit XVI die Martii Anno Domini MDCCCLXVIII hanc fenestram vitreis ornavit M. E. Jones.*" The glass in this window is by Messrs. Clayton and Bell.

The Clerestory Windows. We now come to the upper row of windows on either side of the nave, called "clerestory," or "clear-story" windows, because they are clear above the rest of the building. There are five windows on the south side, but only four on the north, because of the tower. Only the two easternmost windows on either side were provided with stained glass when Mr. Webb was appointed to the church in 1862. The two on the north side were afterwards moved to the western end of the south side, in order that all the glass of the north clerestory might be by Messrs. Clayton and Bell. We will begin at the east end of the south clerestory.

1. This window is by Hardman, and represents the patron saints of England and Ireland, S. George and S. Patrick. It was given by Mr. Beresford Hope, in memory

of the baptism of his eldest son, as the legend shows: "*In mem. baptismi Philippi Beresford Hope, XXV die mensis Maii. A.D. MDCCCLI.*" S. George holds his spear and red cross shield, and has the dragon at his feet. S. Patrick holds a crozier and book.

2. This is also by Hardman, and represents S. Alban, the protomartyr of Britain, and S. Augustine, the first Archbishop of Canterbury. In the quatrefoil above is the cross of S. George. Mr. Beresford Hope was the donor of this window, which has no inscription.

3. This is a memorial to the mother of the Rev. Benjamin Webb, and was given by him and his brothers and sisters. It represents the virgin martyrs, S. Margaret and S. Catherine. The present glass, which is by Clayton and Bell, and very fine, replaced a less satisfactory treatment of the same subject by Lavers and Barraud. S. Margaret holds a cross, and has the dragon at her feet. On a scroll is the title "*Sancta Margarita virg. et mart.*" S. Catherine holds a sword, and has her wheel behind her. On a scroll is the title "*Sancta Catharina virg. et mart.*" The inscription runs thus: "*In piam memoriam dilectissimæ matris Margaritæ Webb quæ obiit decimo die Septembris, A.D.* 1862, *hanc fenestram vitreis ornaverunt tres filii et quatuor filiæ superstites, A.D.* 1883."

4. This window is by Warrington, and represents S. Joseph and the Blessed Virgin. There is no inscription.

5. This is also by Warrington, and represents the parents of the Blessed Virgin, S. Joachim and S. Anna. There is no inscription. These were the two windows which Mr Webb moved from the north side, and they were both given by Mr. Beresford Hope.

We will now take the easternmost window of the north clerestory.

1. This window represents S. Andrew as the patron

saint of Scotland, and S. Cecilia the patroness of church music. S. Andrew has his cross, and S. Cecilia her organ. In the quatrefoil is an angel with S. Andrew's cross. S. Andrew was given by Mr. Forbes, a Scotchman; and S. Cecilia by the late Sir Joseph Barnby, at that time organist of S. Andrew's. These are the inscriptions:

"*Hanc effigiem dedit Jacobus Stewart Forbes, Artium Magister, A.D. MDCCCLXVI.*" "*Hanc fenestram dedit Josephus Barnby, Organista hujus Ecclesiæ A.D. MDCCCLXVI.*"

2. This represents S. David, the patron saint of Wales, and S. Agnes, Virgin and Martyr. S. David was given by Lord Powis, a Welshman; and S. Agnes was given in memory of a young lady of that name. S. Agnes holds a book and palm, and has the lamb at her feet. S. David holds a crozier, and has a dove on his shoulder. In the quatrefoil is an angel with the cross of S. David. The inscriptions are as follows:

"*Hanc effigiem dedit Edwardus Jacobus Comes de Powis. Anno Domini MDCCCLXVI.*"

"*In memoriam Agnetis Porter, d. d. H. Whitworth Jones, Anno Domini MDCCCLXVI.*"

On S. Agnes' book are the words, "*Beati mundi corde, quoniam Deum videbunt.*"

3. This represents S. Matthias, the Apostle, and S. Iltyd, a Welsh saint, and patron of the Nicholl family. It was given by Mr. and Mrs. Nicholl, in memory of their eldest son, who was named Iltyd, and baptized on S. Matthias' Day. S. Iltyd has a church in his hand, and a plough at his feet. He is said to have introduced the plough into Wales. S. Matthias holds a spear. In the quatrefoil is an angel with the Nicholl arms. This is the inscription: "*In mem. Iltuti F. Nicholl nat.* 28 *Jan. Bap. in Festo S. Matthiæ*, 1847, *ob.* 5 *Maii*, 1863, *H. F. Parentes F. F.*"

4. This represents S. Etheldreda, virgin and abbess, and patroness of Ely Cathedral; and S. Edward the Confessor, patron of Westminster Abbey. In the quatrefoil is an angel with the arms of Westminster. This window also has no inscription.

All these windows of the south clerestory are, as we have said, by Messrs. Clayton and Bell, and they were themselves the donors of this last window.

In 1896 the four lights of the window in the organ chamber were filled with stained glass by the present Vicar. The glass is modern Munich, and the subjects represented are

The Nativity. The Baptism of our Lord. The Crucifixion
The Appearance of our Lord to S. Mary Magdalene.

CHAPTER III.

THE REREDOS

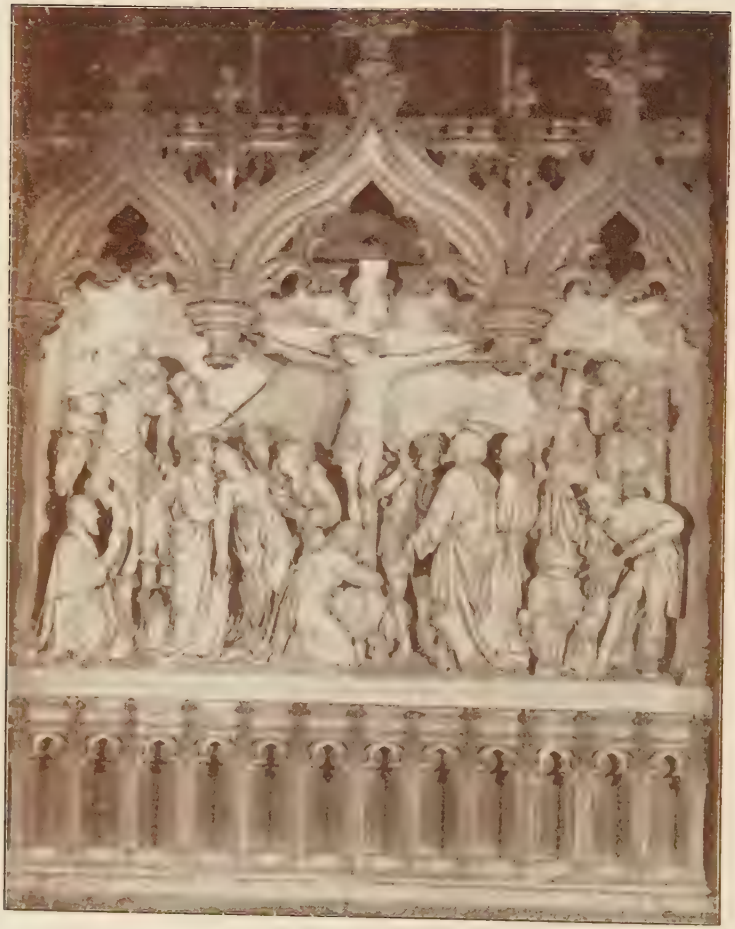
Then he brought me back the way of the gate of the outward sanctuary, which looked towards the east.—*Ezekiel* xliv. 1.

We feel sure that if the Reredos of S. Andrew's were in any foreign church, it would be marked by Baedeker with a star, and everyone would go to look at it, even though the church were darker than S. Andrew's, and the street dirtier than Wells Street. But as it is, not only do outsiders rarely come to visit our reredos, but we have even met with members of the congregation, who have never taken the trouble to study its beautiful sculptures.

We will now proceed to describe it in detail, and hope that by so doing, we may encourage some of our readers to examine it for themselves. We can assure them, that the closest inspection of the figures will only reveal fresh and unsuspected beauties of modelling and expression; for, as has been well said by a competent critic of this work,

It is remarkably beautiful, and as reverent in feeling as it is powerful in artistic conception.—(*Ecclesiologist*, Dec., 1868.)

It was designed by Street, and executed by Redfern, a sculptor whose interesting story we propose to relate further on. Anyone who knows the celebrated choir screen in Amiens Cathedral will at once recognise the inspiration of Street's design, though he himself also considered it to be influenced by his studies in Spanish architecture; and we have lately seen a photograph of a reredos in a church at Saragossa, which bears a striking resemblance to the one



THE CRUCIFIXION

From the Reredos

in S. Andrew's. The design was described before its erection as follows:

Above the Altar will extend, across the whole breadth of the chancel, a band of five bas-reliefs, sculptured in alabaster. These sculptured groups will be contained in richly-carved tabernacle work, which will reach the sill of the east window. The general structure of the reredos will be carried up nearly to the roof of the church, so as to embrace sculptured bas-reliefs one on each side of the window, together with canopies, pinnacles, and niches filled with sculptured effigies. This elaborate composition will be completed by a deeply moulded arch, added to the bare and unsightly joints of the east window; and after the well-known type at York and Beverley—a projecting open screen of transome and monials—traceried on the outer plane of the wall surface, will give extreme richness of effect to the window, without impeding the view of the beautiful glass.

In carrying out this bold design the architect has contrived not only to enrich the bare walls of the chancel, but to conceal the awkward fact that the whole of the east end of the church is crooked.

The following plan shows the arrangement of the groups:

S. Paul, S. Peter, S. Andrew. S. Alban, S. Helena, S. Augustine of Canterbury.

The Resurrection. Our Lord in Majesty.

S. Michael. S. Gabriel. B. V. Mary. S. Raphael.

Martyrdom of S. Andrew. Bearing the Cross. The Crucifixion. Taking down from the Cross. Martyrdom of S. Peter.

The centre group, the Crucifixion, was the first to be erected, and is, perhaps the finest of all. It was made from an exquisitely white block of alabaster, and was almost dazzling in its original purity, which has, alas! long ago been destroyed by London dirt and smoke. This group was given in memory of Mr. George Webb, brother to the Vicar, who had long been a worshipper and a worker at S. Andrew's. A figure of the deceased, dressed in his robes

as a Common Councilman, is represented as kneeling in the left hand corner of the group. It is a striking likeness. This is the inscription below;

"*In piam memoriam dilectissimi fratris Georgii Webb, qui obiit* 27 *die Octobris Anno Salutis*, 1867, *et ætatis* 43, *fieri fecerunt fratres ejus sororesque.*"

The group of the Martyrdom of S. Andrew was given by Mr. Frederick Nicholl, the churchwarden, in memory of his wife. S. Andrew, in accordance with the ancient legend, is represented as stretching out his hands to welcome the cross which was to be the instrument of his martyrdom. He is said to have exclaimed "Hail, precious Cross, that has been consecrated by the Body of my Lord . . . receive me with joy into thy arms!" This is the inscription:

"*In mem: Elisæ Louisæ uxoris Frederici Iltuti Nicholl, huj: eccl: Gardiani, A.S.* 1867."

The Bearing of the Cross was, we believe, given by the Marchioness of Waterford, but it has no inscription. In this group the legend of S. Veronica meeting our Blessed Lord, and offering Him a napkin with which to wipe His Face, is depicted.

The Taking Down from the Cross was given by Miss Emily Leslie, in memory of her mother, and this is the inscription:

"*In mem: carissimæ matris Christinæ posuit Emilia Leslie, A.D.* 1869."

The Martyrdom of S. Peter was given by Viscountess Dillon, in memory of her husband. S. Peter, according to the legend, not thinking himself worthy to suffer in the same way as his Master, asked to be crucified with his head downwards. This is the inscription:

"*In mem: Caroli Henrici Vicecomitis Dillon, f. f. Lydia Sophia vidua ejus, A.S.* 1869."

All these five groups, and the four little figures of the Blessed Virgin and the three Archangels, are made of alabaster, but the atmosphere of the church injured them so seriously that it was decided to execute the upper groups in Caen stone, which though less beautiful in substance is also less porous, and consequently more durable. At the present time it is not very easy to distinguish between the two materials at a distance, so much has the alabaster lost its transparency. The group of the Resurrection was given by the Rev. B. Webb and his brothers and sisters, in memory of their father, Benjamin Webb, who died in 1870. It is one of the most beautiful in the reredos, and we dare-say that our readers have often noticed how the Easter sun always appropriately lights it up.

The corresponding group represents our Blessed Lord seated in Majesty, adored by S. John the Evangelist, S. Luke, S. Etheldreda, and S. George. These were the patron saints of the Ecclesiological Society, and this group was given with the surplus fund when the Society came to an end in 1868.

We now come to the figures in the six niches at the top of the reredos. The three on the north side, S. Paul, S. Peter, and S. Andrew, represent the Church Catholic, and the three on the south side, S. Alban, S. Helena, and S. Augustine of Canterbury, represent the Church in England.

In an address given to the S. Paul's Ecclesiological Society in April, 1881, Mr. Webb, speaking of the reredos, said that Mr. G. F. Bodley wished to see it treated with colour and gilding, but as he (Mr. Webb) had never seen work of the kind which did not appear tawdry, he proposed to leave that work to his successor. We are glad, however, that the present Vicar has also refrained from attempting so doubtful an experiment, and has been content to have the reredos thoroughly cleaned and polished under the superin-

tendence of Mr. Pearson, R.A. This was done in 1889. and as the electric light was put into the church during the following year, we trust that in future the reredos will suffer less from the disastrous effects of the London climate.

In conclusion, we think it will not be out of place to speak of the sculptor to whose genius we owe our beautiful reredos—James Redfern.

Before Mr. Webb was appointed to S. Andrew's he held a small living in the moorlands of North Staffordshire, and while there, he heard of a lad in a neighbouring village, who though utterly untaught, and never having seen any sculpture, amused himself with carving figures in the round with a penknife, from pictures in the *Illustrated London News*. Mr. Webb went to see the boy, and was much struck with the genius displayed in these attempts, and especially in a little figure copied from a picture of Bailey's statue of Eve, which Redfern had carved out of a piece of Derbyshire alabaster picked up on the road. This was in the early "fifties," and, therefore, long before the days of School Boards and Education Acts ; and the boy, who was the son of a sign-painter, was quite unable to read or write. He possessed, however, the true sensitiveness of genius, and actually burst into tears at his first sight of a piece of sculpture, a marble bust in Mr. Webb's parsonage. Mr. Webb brought him to the notice of Mr. Beresford Hope, and the latter first sent the boy to the village school, and afterwards placed him in the office of Messrs. Clayton and Bell. Here he rapidly rose to distinction, and executed many important works—among which we may mention the reredos in Gloucester Cathedral, the statues in the Chapter House at Westminster. and the font in Inverness Cathedral. During the year 1876 he was employed in the work of decorating the south porch of Bristol Cathedral, and the subject chosen was the Adoration of the Magi, with figures

of the Four Latin Doctors. These last excited the wrath of the Protestant party at Bristol, and there was some rioting, in which the figure of our Lord in His Mother's arms was injured, and finally the statues of the Doctors were removed. This rejection of a work into which he had put his whole heart, was a heavy blow to the gentle sensitive sculptor; and being already weakened by a severe cold, he sank rapidly, and died at the early age of 38, and before he had attained the zenith of his fame. Had he lived, there is every reason to believe that James Redfern would have become one of the first Christian sculptors of his age.

CHAPTER IV.

THE PICTURES ON THE GALLERIES.—I.

Seeing also that we are compassed about with so great a cloud of witnesses. *Hebrews* xii., 1.

Among the "great cloud of witnesses," "the multitude which no man can number," are some names which shine out to all ages, and from very early times Christians have loved to adorn the walls of their churches with representations of these blessed ones.

All students of Christian art have heard of the famous 6th century mosaics in the Church of S. Apollinare Nuovo, at Ravenna, which represent two long processions of male and female martyrs carrying their crowns in their hands; and some of our readers may have seen the modern Church of S. Vincent de Paul, in Paris, which contains a procession of saints painted on the wall of the nave by Hippolyte Flandrin, in imitation of these ancient mosaics.

A closer prototype for our series of saints in S. Andrew's may, however, perhaps be found in the rood screens remaining in some of our 15th century churches, with saints painted on their panels. It was a happy idea which transformed the dingy gallery fronts of S. Andrew's into a series of pictures containing a scheme of Christian hagiology, and we hope to render this scheme more plain to our readers by a few explanations, and some brief notes on the stories of the saints represented.

This work of painting the galleries was begun in 1872, under the superintendence of Messrs. Clayton and Bell, the figures of the saints being designed by Mr. Alfred Bell.

THE ANNUNCIATION

From the Painting on the West Gallery

Each panel cost five guineas, and they were all given by different members of the congregation as memorials or thank-offerings.

The saints are arranged, more or less, in chronological order, beginning, of course, with the Blessed Virgin. "Mary leads the sacred story." She is represented with S. Gabriel on the centre panels of the West Gallery, and on either side are the twelve Apostles, and S. Paul and S. Barnabas. On the one side are S. Andrew, S. John, S. Bartholomew, S. Thomas, S. James the Less, S. Matthew, and S. Barnabas,—on the other are S. Peter, S. James the Great, S. Philip, S. Matthew, S. Jude, S. Simon, and S. Paul.

The moment in the life of the Blessed Virgin Mary which is chosen for representation in our picture is the Annunciation by the Angel Gabriel.

The few facts which we know about her life and character are found in the Gospels, and especially in that of S. Luke, who is said by tradition to have been her personal friend. See *S. Luke* i. and ii, for the Annunciation, the visit of the Blessed Virgin to S. Elizabeth, the Magnificat, the Nativity of our Lord and His Circumcision, the Purification of the B. V. M. and her finding our Lord among the doctors in the Temple. *S. Matthew* tells us (ch. ii.) of the betrothal of the Blessed Virgin to S. Joseph, and of the angelic message to the latter about Mary's Divine Child—and (in ch. iii.) of the coming of the Wise Men and the Flight into Egypt. In *S. John* ii. and xix. we read of the Blessed Virgin being present at the marriage of Cana, and at the Crucifixion. S. Mary is only mentioned in the Gospels on one other occasion, and that is when our Lord was told during His preaching in Galilee, "Thy mother and Thy brethren seek Thee." (See *S. Matt.* xii., *S. Mark* iii., *S. Luke* viii.) We must be careful not to be led by the

word "brethren" to fall into the error of supposing that the Blessed Virgin could possibly have had any other child besides our Blessed Lord. The word translated "brethren" means also "cousins," and these people (whose names we find in *S. Matt.* xiii., 55) may have been either nephews of the Blessed Virgin, or possibly sons of S. Joseph by a former wife. The last mention of the Blessed Virgin in Holy Scripture is in *Acts* i., 14, where we are told that the Mother of Jesus continued in prayer and supplication with the Apostolic band after the Ascension—and art, following tradition, has always represented her as present both at the Ascension and on the Day of Pentecost. Legendary history has attempted to fill the blank left by Holy Scripture as to the Blessed Virgin's birth and childhood, and tells us that the names of her parents were Joachim and Anna. We find these Saints represented in a window of our south clerestory. S. Anna or Anne is commemorated in the Calendar on July 26, and pictures of her teaching the Blessed Virgin as a child, to read, are well known.

There are five Festivals in honour of the Blessed Virgin in the Calendar—two of them, the Purification and the Annunciation (commonly called Lady-Day), being red letter days, with Proper Collects, Epistles, and Gospels. The other three are the Visitation on July 2 (see *S. Luke* i., 39), the Nativity on September 8, and the Conception on December 8. There are many legends about the Blessed Virgin's death, and what is called her Assumption into heaven—but it would be impossible to touch upon them in the limited space at our disposal, and we have no need of legends to inspire the love and veneration which we may rightly feel for her whom all generations have called blessed.

Henceforth, Whom thousand worlds adore,
He calls thee Mother, evermore;
Angel nor Saint His Face may see
Apart from what He took of thee;
How may we choose but name thy name,
Echoing below their high acclaim . . .
How but in love, on thine own days
Thou blissful one, upon thee gaze?

Keble.

S. Andrew. We begin with the first called of the Apostolic band, who is our Patron Saint. He was the brother of S. Peter, a native of Bethsaida, and a fisherman by trade. We find most of the few facts known about him in the Gospel of S. John. From *S. John* i. we learn that S. Andrew was originally a disciple of the Baptist, that he "followed Jesus" with another disciple, probably S. John himself, and that he afterwards found his own brother Simon, and "brought him to Jesus."

This incident is commemorated in a prayer by Bishop Andrewes, to be said at four o'clock in the afternoon. "O Thou who at the tenth hour didst cause that Thine Apostle having found Thy Son shouldst exclaim with great joy, We have found the Messias—Grant that we may find the same Messias, and having found Him, may in like manner rejoice." In *S. Matt.* iv. we read of our Blessed Lord calling SS. Andrew and Peter to forsake their ships and "become fishers of men." In *S. John* vi. we are told of S. Andrew bringing forward the lad with five barley loaves, and in *S. John* xii. of his telling our Lord about the "certain Greeks" who wished to see Him. The only other place where S. Andrew is specially mentioned is *S. Mark* xiii. 3, where we are told how he, with SS. Peter, James and John asked a question of our Lord while He was sitting upon the Mount of Olives. The legendary history of S. Andrew says that he preached the Gospel in

Greece and Russia, and was martyred at a place called Patrae in Achaia. We have already told the story of his martyrdom in our chapter on the Reredos. S. Andrew is the patron saint of both Scotland and Russia.

S. Peter. It is impossible in this paper to find space for an adequate sketch of the history of S. Andrew's greater brother. We can read the story of S. Peter's life in the Gospels and the Acts, and it is, or ought to be, well known to all.

His original name "Simon," means "hearer," and our Lord gave him the surname of "Peter," or "Rock," because he represented the "foundation of the Apostles and Prophets" upon which the Christian Church was to be built. He was always the leader and spokesman of the Apostolic band, and to him as their representative, our Lord "gave the power of the keys." (*S. Matt.* xvi. 18, 19). S. Peter wrote two Epistles, and the Gospel of S. Mark is supposed to have been written under his direction, S. Mark himself not being an "eye-witness."

Tradition says that S. Peter was the first Bishop of Rome, and was martyred there with S. Paul on June 29, A.D. 65, during the persecution of Nero. A beautiful legend tells us that S. Peter, being urged by the Christians to escape before he was taken prisoner, yielded to their entreaties; and that as he fled along the Appian way (see *Acts* xxviii. 15) he saw in a vision our Lord Himself coming towards him. S. Peter, trembling, said to Him "*Domine, quo vadis?*" "Lord, whither goest Thou?" and our Lord answered, "I go to be crucified again in Rome." S. Peter understanding from this that he was not to flee from martyrdom, returned to the city. We have described the manner of his martyrdom in our chapter on the reredos. S. Peter is almost always represented in pictures with a key or two keys in his hand—this in allusion to our Lord's words in *S. Matt.* xvi.

SS. James and *John*. We now come to another pair of brothers, the sons of Zebedee and Salome. From the Gospels we learn that they were fishermen, and that they were rich enough to keep "hired servants," (*S. Mark* i. 20). SS. James and John, with S. Peter, were privileged to accompany our Lord on three occasions—the Raising of Jairus' daughter, the Transfiguration, and the Agony in the Garden. Our Lord gave them the surname of "*Boanerges*" "Sons of Thunder," possibly, because of their desire to call down fire from heaven on the inhospitable Samaritan village (*S. Luke* ix. 52-56). In *S. Matt.* xx. we read of their mother Salome coming to ask our Lord if her two sons might sit one upon His right hand and the other on His left in His Kingdom. The two brothers were widely separated in their deaths, for S. James was the first of the Apostles to receive the crown of martyrdom, and the only one whose death is recorded in Holy Scripture (*Acts* xii. 1); while S. John died a natural death in extreme old age, being a martyr in will though not in deed.

S. James is called the Great to distinguish him from the other Apostle S. James, possibly because he was the elder or taller. We are told by early Church historians that the courage and constancy of S. James during his trial so much impressed the person who had been his accuser that the latter openly declared himself a Christian, and was condemned to be beheaded with S. James. As they were being led together to execution he begged S. James to forgive him, and the Apostle said "Peace be with you, my brother," and kissed him. S. James is the patron saint of Spain, and there was a famous shrine dedicated to him at a place called Compostella, to which everyone used to go on pilgrimage. This is why S. James is often represented in pictures, as on our gallery, with a pilgrim's staff and scallop-shell; and the curious old custom of

going about with oyster-shells in July, and saying "Please to remember the grotto," is a survival of the practice of collecting money on S. James' Day (July 25), for his shrine at Compostella.

S. John. Even if we had space, it could not be necessary to write the history of the beloved Apostle. Not only can we read it in the Gospels and in the Acts, but we have also his three Epistles and the Book of Revelation to enable us to know him still better. When we see him in pictures as one of the Evangelists, he has an eagle as his emblem, because as an eagle is supposed to fly higher than any other bird and to be able to look at the sun, so S. John in his Gospel soars above the other Evangelists, and gazes upon our Lord in His Divinity. In the picture on our gallery S. John has a chalice in his hand. This is in allusion to the story that some wicked persons attempted to poison him in the Sacramental Cup, but when S. John made the Sign of the Cross, the poison came out of the chalice in the form of a serpent. There are two days dedicated to S. John in the Calendar, December 27, and May 6. The latter is called *S. John ante Portam Latinam*, *i.e.*, S. John before the Latin Gate. The story is that S. John was put into a cauldron of burning oil by the order of the Emperor Domitian, before the Latin Gate of the city of Rome, and escaped miraculously unhurt. (There is a picture of this in the Murray Chapel window). There are many other beautiful stories about S. John. In his old age he lived at Ephesus, and we are told that when he was unable to walk he used to be carried into the assembly of Christians, and say to them, "Little children, love one another."

SS. Philip and Bartholomew are the next pair of Apostles.

S. Philip, like SS. Andrew and Peter, was a native of

Bethsaida. In *S. John* i. we read how our Lord called S. Philip to follow Him, and how Philip went in search of his friend Nathanael. We hear of him again in *S. John* vi. and xii. at the Feeding of the five thousand and the coming of the Greeks—and in *S. John* xiv. we read his words to our Lord at the Last Supper: "Lord, show us the Father and it sufficeth us." Tradition says that S. Philip was married, and had several daughters, three of whom were very holy and worked miracles, and were called "the Three Lights of Asia." He was said to have preached in Phrygia, and to have vanquished a great dragon by holding up a cross—this is why he has a cross in his hand in our picture. He was crucified, like S. Peter, with his head downwards. S. Philip is commemorated with S. James the Less on May 1.

If *S. Bartholomew* is not to be identified with Nathanael we know nothing of him from the Bible but his name. There are many reasons for supposing them to be the same. SS. Matthew, Mark and Luke all speak of "Philip and Bartholomew," while S. John, who does not mention Bartholomew, tells us of Nathanael as Philip's friend. In *S. John* xxi. Nathanael is mentioned with six other Apostles, quite as if he were also a member of the Apostolic band. The only reason against the identification appears to be the absence of any early tradition in its favour. The hymn for S. Bartholomew's Day in the "Hymnary" takes the view that he was *not* the same as Nathanael. S. Bartholomew is said to have preached the Gospel in India and Armenia, and to have suffered martyrdom by being flayed alive. For this reason he is represented in pictures, as on our gallery, with a knife in his hand, or sometimes with his skin hanging over his arm. S. Bartholomew's Day is August 24.

The next two Apostles are S. Thomas and S. Matthew.

S. Thomas is called in S. John's Gospel "Didymus,"

which means "a twin," but we know nothing of his twin brother or sister. S. John (chapters xi. and xiv.) gives us two sayings of S. Thomas: "Let us also go that we may die with Him," and "Lord, we know not whither Thou goest, and how can we know the way?"—and in chapter xx. he tells the beautiful story of S. Thomas' doubts about our Lord's Resurrection, and his subsequent confession of faith. S. Thomas is called the Apostle of India, and there is still a body of Christians in that country called *Christians of S. Thomas*.

A legend says that he was put to death with a spear at the foot of a cross which he had erected in the city of Meliapore. In our picture he holds a spear in his hand, but he is sometimes represented with a builder's rule, because of another legend which says that he built a heavenly palace for King Gondophorus. S. Thomas' Day is December 21.

S. Matthew calls himself in his own Gospel "Matthew the Publican," but the other Evangelists give him the name of Levi, and do not mention his former profession. Probably he took the name of "Matthew," *i.e.*, "Gift of God," at his conversion. From *S. Mark* ii. 13, 14, it would appear that Levi collected the customs or tolls paid by people who crossed over the Lake of Galilee.

S. Luke tells us that "Levi made a great feast in his own house" and invited a great company of his fellow publicans or tax-gatherers to meet our Blessed Lord. S. Matthew's Gospel is supposed to have been written at the request of the Jewish converts, and it contains many quotations from the Old Testament. The legendary accounts of his travels, and of the manner of his death, differ very much. He is said to have gone into Persia and Ethiopia, and to have been martyred in Parthia. S. Matthew is generally represented with an angel helping him to write his Gospel, or sometimes with a bag, in allusion to his having been a tax-gatherer. September 21 is S. Matthew's Day.

The next two Saints are *S. James the Less* and *S. Jude*, who are supposed to have been brothers. They are called by SS. Matthew and Mark, "James the son of Alphæus, and Lebbæus, whose surname was Thaddæus"—but S. Luke calls the latter "Judas the brother of James," and this is the name by which the Church has decided to know him.

This is not the place for a discussion of the much-disputed question as to whether "James the son of Alphæus," and "James the Lord's brother" mentioned in the Acts, are the same person or not. From very early times there has been a difference of opinion on the subject—the Greek or Eastern Church regarding them as two persons, and the Latin or Western Church considering them to be the same. The Western view almost universally prevails in art, and we shall therefore adopt it here.

S. James, then, was the son of the Blessed Virgin's sister Mary, and Alphæus or Clopas (the names are probably the same) and the brother, or half-brother of Simon, Judas and Joses (see *S. Matt.* xiii. 55, and *S. Mark* xv. 40). Nothing particular is related of him in the Gospel, but in the Acts we find him occupying a place of importance which justifies the belief that he was the first Bishop of Jerusalem (see *Acts* xii. 17, xv. 13, xxi. 18). In 1 *Cor.* xv. 7, S. Paul speaks of a special appearance to S.James of our Blessed Lord after His Resurrection.

Tradition says that S. James made a vow after the Last Supper not to eat or drink again till he had seen our Lord risen from the dead; and that our Lord appeared to him, took bread and blessed it, and gave it to him, saying, "My brother, eat thy bread, for the Son of Man is risen from among them that sleep." Another tradition says that S. James resembled our Blessed Lord so closely in person and features that it was difficult to distinguish between them,

and this is supposed to explain the necessity of the kiss given to our Lord by the traitor. The Epistle of S. James is addressed to the Christian converts among "the twelve tribes scattered abroad." It is said that even the Jews called him "the Just," but the Scribes and Pharisees hated him, and raised a tumult in which he was thrown from the top of the temple. But he still lived, and kneeling, prayed for his murderers, till his brains were beaten out with a club. This is why he has a club in the picture.

S. Jude. Here again we will adopt the tradition which makes Judas the Apostle the same person as Judas the brother of the Lord. He is called in *S. John* xiv. "Judas, not Iscariot," and a desire to prevent the possibility of confusion with the traitor may have been one of the reasons for the adoption of the names Lebbæus or Thaddæus. The only recorded speech of S. Jude's is his question at the Last Supper (*S. John* xiv. 22). At the beginning of his Epistle he calls himself "Judas, the brother of James." The accounts of his travels are very confusing, but one legend says that he preached the Gospel in Persia, and was martyred there with S. Simon. In our picture he holds a ship, to show that he was originally a fisherman.

The last pair of Apostles are *S. Simon the Cananite* and *S. Matthias.* Again we are met with a vexed question as to whether Simon the Apostle is the same as the Simon mentioned among the brethren of the Lord in *S. Matt.* xiii.; but we believe that in this case the best authorities are against the identification. The word "Canaanite" used by SS. Matt. and Mark should properly be "Cananite"—not meaning a native of Canaan, but a member of the sect of Zealots. S. Luke calls him "Zelotes," which has the same meaning in Greek as "Cananite" in Hebrew. The Zealots were a body of Jewish patriots, who desired to shake off the Roman yoke. S. Simon is usually supposed

to have been martyred with S. Jude in Persia, being, it is said, sawn asunder. In our picture he therefore holds a saw. SS. Simon and Jude are commemorated together on October 28.

S. Matthias. We read in *Acts* i. of the election of S. Matthias to fill the place of the traitor Judas. Nothing else is related of Him in Holy Scripture, though some early writers say that he was one of the 70 disciples sent out by our Lord (*S. Luke* x.). He is said to have preached the Gospel in Ethiopia, and to have been martyred there. In our picture he holds a spear, which is supposed to have been the instrument of his martyrdom. S. Matthias' Day is February 24, and an old rhyme contrasts it with S. Matthew's Day (September 21).

S. Matthew!
Get candles new.
S. Matthi!
Put candles by.

We now come to S. Paul and S. Barnabas, who although not among the chosen Twelve, are called Apostles because they were specially sent to the Gentiles (*Acts* xiii. 1).

S. Paul. It is obviously impossible to give anything but a mere outline of the history of this great Apostle in the brief space allowed to us. We have his "Life and Letters" in the pages of his biographer S. Luke, and his own thirteen Epistles. He was born at Tarsus; (*Acts* xxii. 3) of the tribe of Benjamin (*Phil.* iii. 5); the son of a Pharisee (*Acts* xxiii. 6); educated at Jerusalem under the famous teacher Gamaliel (*Acts* xxii. 3); a tentmaker by trade (*Acts* xviii. 3). We find the story of his wonderful conversion in *Acts* ix., and he himself gives two accounts of it in chapters xxii. and xxvi. His name was changed from the Hebrew "Saul" to its Greek equivalent "Paul." The *Acts* also gives the history of his three great Mis-

sionary journeys: (1) with S. Barnabas, (2), with Silas, (3) with various companions. The book ends with a description of his voyage and shipwreck, in which S. Luke was his companion, and his first imprisonment at Rome. During that captivity S. Paul wrote his Epistle to the Ephesians, the Philippians, the Colossians, and Philemon, in each of which we find a reference to his "bonds." S. Paul was afterwards released, and for some years continued his missionary labours. Then he was again imprisoned at Rome, during the persecution of the Emperor Nero, and finally suffered martyrdom there by being beheaded. S. Paul's second Epistle to Timothy must have been written immediately before his death (see ch. iv. 6, 7). In pictures S. Paul is always represented as a baldheaded man with a long beard, holding a sword and a book. The 25th of January is kept in honour of his "wonderful conversion" (see collect) but, as we have already said, he was martyred, together with S. Peter, on June 29.

S. Barnabas, the friend and companion of S. Paul, was a native of the island of Cyprus, and a Levite (*Acts* iv. 36). His name was Joses, and the Apostles surnamed him "Barnabas," which means "the son of consolation" or "exhortation." All that we hear of him shows him to have been of a kind and charitable disposition. Thus he sells his land for the benefit of the poor brethren (*Acts* iv. 37), befriends S. Paul when the disciples are afraid of him (*Acts* ix. 27), and is anxious to give his nephew, John Mark, another trial (*Acts* xv. 37). Tradition tells us that S. Barnabas was tall and imposing in appearance, which is probably the reason why the heathen poople at Lystra took him for the god Jupiter (*Acts* xiv. 12). As we have already said, he was S. Paul's companion on his first missionary journey. But as they could not agree about S. Mark they afterwards separated and went different ways (*Acts* xv).

S. Barnabas is only twice mentioned afterwards in the Scriptures, *i.e.*, in 1 *Cor.* ix. 6, and in *Gal.* ii., when S. Paul speaks of his having been led away by S. Peter into the error of Judaizing or compelling the Christian Gentiles to live like the Jews. Tradition says that S. Barnabas always carried about with him a copy of S. Matthew's Gospel, written by the Evangelist's own hand, and that he received the crown of martyrdom by being stoned to death near Salamis in his native country of Cyprus. His body is supposed to have been found uncorrupted 400 years afterwards with the copy of S. Matthew's Gospel lying on his breast. He is represented on our gallery as holding this book in his hand. S. Barnabas' Day is June 11, and some of our readers no doubt know the old rhyme,

Barnaby the bright
All day and no night.

CHAPTER V.

THE PICTURES ON THE GALLERIES.—II.

The noble army of martyrs praise Thee.

The saints on the side galleries are arranged so as to correspond one with another, and we begin with the two Evangelists who are not of the Apostolic band, S. Mark being on the North, and S. Luke on the South Gallery.

S. Mark is not mentioned by name in the Gospels, but it has been supposed with much probability that he was the "young man, having a linen cloth cast about his naked body" who followed our Blessed Lord when He was taken prisoner in the Garden of Gethsemane; which incident is only recorded by S. Mark (see ch. xiv. 51, 52). If S. Mark is identified with the John Mark mentioned in the Acts, whose mother Mary had a house in the environs of Jerusalem, and if this house was situated in the Garden of Gethsemane, his presence at that hour is explained. We learn from the Acts that S. Mark was the cousin or nephew of S. Barnabas, and accompanied him and S. Paul on their first missionary journey, but left them at Perga in Pamphylia, probably from a distaste for the hardships of a missionary life, and returned to his mother's house at Jerusalem. From three references to him in S. Paul's Epistles we gather that he justified his kinsman S. Barnabas in giving him another trial, and even regained S. Paul's good opinion (see *Col.* iv. 10, *Philemon* 24, 2 *Tim.* iv. 11). S. Mark is supposed to have been a disciple of S. Peter, as the latter calls him "Marcus my son" (1 *S. Peter*

v. 13), and it will be remembered that it was to the house of Mary the mother of Mark that S. Peter went when he was miracuously released from prison (see *Acts* xii). We have already said that S. Mark's Gospel is supposed to represent S. Peter's teaching. Tradition tells us that S. Mark was the first Bishop of Alexandria. In the year A.D. 68, the heathen festival of the god Serapis coincided with Easter, aed the pagans of the city, roused to fury against the Christians, seized S. Mark and dragged him with cords through the streets, till his flesh was torn from his bones, and he bled to death. In pictures S. Mark is represented with the Evangelistic symbol of the Lion (see *Rev.* iv. 7). S. Mark's Day is April 25, and it has no vigil, because it always falls in the Great Forty Days of Easter.

S. Luke. This Evangelist has been supposed to have been one of the seventy disciples (*S. Luke* x.) (see Gospel for S. Luke's Day), but from his own words in the preface to his Gospel, it seems that though he was well acquainted with his subject he could not claim to have been an "eye-witness." He is mentioned by name three times in S. Paul's Epistles (*Col.* iv. 14, *Philemon* 24, 2 *Tim.* iv. 11), and S. Paul's words in 2 *Cor.* viii. 18 are also supposed to apply to him. But his name never occurs in the Acts, and we can only discover when he was present at the scenes he describes, by the change of pronoun from "they" to "we" (see *Acts* xvi. 10, xx. 5, 6, xxi. 1, &c.) From these passages we gather that he joined S. Paul, Silas, and Timothy at Troas during the second missionary journey, and accompanied them as far as Philippi. Here he seems to have stayed behind, and possibly employed himself in writing his Gospel. When S. Paul came to Philippi five years later, S. Luke again joined him, and was his companion through his voyage, shipwreck, and first imprisonment at Rome. And from 2 *Timothy* iv. 11, we see that he was also with

S. Paul in his second imprisonment. Tradition tells us that S. Luke was a native of Antioch, and an artist by profession, and that he painted a portrait of the Blessed Virgin with our Lord in her arms. (It is at all events certain that he has drawn for us a picture of the Blessed Virgin with his pen in the Gospel.) He must have also been a physician, as S. Paul calls him "the beloved physician," and it has always been noticed what knowledge of medicine is displayed in his writings. He is said to have preached the Gospel in Greece, and to have died a natural death, for which reason the proper colour for his festival is white, as he was not a martyr. There is, however, another tradition which says that he was hanged upon an olive tree, being 84 years old. S. Luke's evangelistic symbol is the Ox. He is commemorated on October 18, and his day has no vigil, probably because October 17, S. Etheldreda's Day, was such a great festival in the English Church.

We now come to two more Saints of Holy Scripture, S. Mary Magdalene on the North Gallery, and S. Stephen on the South.

S. Mary Magdalene. When we begin to write about this most popular saint, we are at once brought face to face with the difficulty of deciding whether "Mary called Magdalene, out of whom went seven devils" (*S. Luke* viii. 2), "a woman in the city, which was a sinner" (*S. Luke* vii. 37), and Mary the sister of Lazarus and Martha (*S. Luke* x., *S. John* xi.) were one and the same person. It is in fact impossible to decide where the best authorities differ. The Western Church, on the authority of S. Gregory the Great, took the line of considering them to be one; and the services for S. Mary Magdalene's Day were constructed on that supposition. In the First Prayer Book of Edward VI. S. Mary Magdalene's Day was a Red Letter festival, and the Gospel was *S. Luke* vii. 36 to end. It was, perhaps,

because of the uncertainty felt by the compilers of our present Prayer Book as to her identity that the feast of this favourite saint was placed among the Black Letter days. If, however, we confine ourselves to the facts told us in the Gospels about S. Mary Magdalene at the Cross and the Sepulchre, we have enough to show us that "she loved much," and to justify her usual representations in art, with a box of ointment in her hand (see *S. Matt.* xxvii., xxviii., *S. Mark* xv., xvi., *S. Luke* xxiv., *S. John* xix., xx.) Tradition says that S. Mary Magdalene accompanied by Lazarus and Martha, preached the Gospel in France, Lazarus becoming Bishop of Marseilles, and Mary Magdalene leading a life of penitence at Arles. S. Mary Magdalene is always considered the patroness of penitents. Her festival is July 22.

S. Stephen. The last of these saints of Holy Scripture is the First Martyr, S. Stephen, whose history is found in *Acts* vi., vii., and viii. One of the seven deacons ordained by the Apostles to assist them in their work of ministering to the sick and needy, S. Stephen seems to have been distinguished above his companions for his holiness, eloquence, and power of working miracles; which excited the envy of the Jews, and led to his being falsely accused before the Sanhedrin, and finally put to death by a furious mob. S. Stephen's dying prayers "Lord, lay not this sin to their charge," "Lord Jesus, receive my spirit," are based upon the first and last of our Blessed Lord's Seven Words from the Cross. S. Stephen's prayer for his murderers was answered in the person of S. Paul, whose first sermon after his conversion bears a striking resemblance to S. Stephen's speech before the Sanhedrin, and who many years after spoke with contrition of the part which he had taken in the death of the "martyr Stephen" (*Acts* xxii., 20), We are told in *Acts* viii., 2, that "devout men

carried Stephen to his burial, and made great lamentation over him." This simple statement was expanded into a legend that his body was thrown to the wild beasts by the order of the High Priest, but rescued by Gamaliel, who buried him in a new tomb at a place called Caphar-Gamala with a great deal of pomp. In the course of years S. Stephen's resting place was forgotten, but in A.D. 415 Gamaliel appeared in a vision to the then parish priest of Caphar-Gamala, and revealed to him the spot where the martyr was buried. His remains were discovered under a tablet bearing his Hebrew name "Cheliel," which means a "crown," and carried in state to Jerusalem, and buried in a church on Mount Sion. S. Stephen is commemorated on December 26, the day after Christmas Day. S. Augustine says of the two festivals that men would not have had courage to die for God if God had not been born for them. In his picture S. Stephen is dressed in a deacon's habit, and is carrying a palm with the stones of his martyrdom at his feet.

Then come four saints of the Primitive Church, called the Apostolic Fathers, because they were the immediate successors of the Apostles:

North.	*South.*
S. Ignatius.	S. Polycarp.
S. Irenæus.	S. Clement of Rome.

S. Ignatius was Bishop of Antioch, and we see him in this picture with a lion, because he was thrown to the wild beasts in the amphitheatre at Rome. We are told that on hearing how he was to suffer S. Ignatius said, "I am God's wheat; let me be ground by the teeth of wild beasts that I may become the pure bread of Christ."

S. Polycarp was Bishop of Smyrna, and it has been supposed that he was the Angel, or Bishop of the Church of Smyrna, to whom a message from the Risen Lord was sent by S. John, in *Rev.* ii., 8—11.

S. LAWRENCE

From the Painting on the North Gallery

He was nearly 100 years old at the time of his martyrdom, and was ordered to be burnt. When they would have nailed him to the stake S. Polycarp said, "Leave me. He that gives me power to endure the flames, will give me grace to abide them without your nails." Some Christians who stood by took down S. Polycarp's words, and they said that the flames did not touch him, and a sweet smell as of incense filled the air. Finally he was slain with the sword. SS. Ignatius and Polycarp were both disciples of S. John. They are not commemorated in the Calendar of our Prayer Book.

S. Irenæus was a pupil of S. Polycarp, and a Greek by birth. He was Bishop of Lyons, in France, and was martyred with nearly the whole of his flock, so that S. Gregory of Tours says, "the streets of Lyons ran with streams of blood." S. Irenæus is not in our Calendar.

S. Clement is supposed to be the "fellow labourer" of S. Paul, mentioned in *Phil.* iv., 3, and was afterwards Bishop of Rome. In his picture he has an anchor, because a legend says that his body was thrown into the sea tied to an anchor to make it sink, but by a miracle the sea receded, and his body was recovered and buried by Christians. S. Clement wrote an Epistle to the Corinthians, which is very beautiful, and used to be read in church. November 23 is S. Clement's Day.

We now come to twelve representatives of the "noble army of martyrs."

North.	*South.*
S. Lawrence.	S. Agnes.
S. Margaret.	S. Sebastian.
S. Pancras.	S. Catherine.
S. Lucy.	S. Maurice.
S. Nicholas.	S. Perpetua.
S. Barbara.	S. George.

S. Lawrence was one of the seven Deacons of Rome,

and stood by when Pope S. Sixtus was dragged to martyrdom from the altar in the Catacombs. S. Lawrence asked the Bishop why he was leaving him behind, and S. Sixtus said, "I leave you not, my son, but a greater conflict is in store for you: in three days you shall follow me." S. Lawrence was ordered by the Præfect of Rome to deliver up the treasures of the Church. He said he would do so in three days, and on the third day he gathered together all the poor, and aged, and sick Christians, and told the Præfect that these were the treasures of the Church, who by their prayers laid up for her an incorruptible reward in heaven. The Præfect ordered S. Lawrence to be broiled alive, and we see him in the picture with a gridiron. S. Lawrence's Day is August 10.

The story of *S. Agnes*, the Virgin Martyr, has always been a favourite one. Next to the Blessed Virgin herself she has been honoured as a type and pattern of maiden purity. She was a Roman maiden of noble birth, and was sought in marriage for her beauty by the son of the heathen Præfect. But refusing to accept him, or to save herself from his anger by denying her faith, she received the crown of martyrdom. We see her in the picture with a palm branch (the martyr's emblem) in her hand, and a lamb beside her. She is represented with a lamb, because a legend says, that while her parents were praying at her grave she appeared to them in a vision with a lamb at her side. S. Agnes's Day is January 21.

S. Margaret is always known in pictures by the dragon at her feet. The legend says that Satan appeared to her in the form of a dragon, and she conquered him by holding up the cross. She was the daughter of a heathen priest of Antioch, and was secretly brought up as a Christian by her nurse. Like S. Agnes, she was wooed by a heathen Governor, but no offers of riches or greatness could tempt her

to deny her faith, or sacrifice her purity, and after many trials she was beheaded. S. Margaret's Day is July 20.

S. Sebastian has perhaps been painted more often than any other martyr. He was an officer of the Roman Guard, and was ordered by the Emperor Diocletian to be tied to a stake and shot at with arrows, because he would not deny the Christian faith. Sebastian was left for dead, but a Christian widow found that he still breathed, and had him carried to her house, where she nursed him back to life. He refused to hide himself, and met the Emperor on his way to the Capitol, and told him that he had been raised from the dead to testify to the faith of Christ and plead for the Christians. The Emperor ordered him to be beaten to death with clubs, and his body to be thrown into the *Maxima Cloaca* (great drain), that it might not be recovered. S. Sebastian is not in our Calendar.

S. Pancras, when only a boy of fourteen, offered himself voluntarily as a martyr in the persecution of the Emperor Diocletian. He is represented as standing on the figure of a heathen to signify his triumph over the enemies of Christianity. Although S. Pancras has always been a very popular saint in England, and although he is the patron of one of the oldest and largest parishes in London, his name is not in our Calendar.

S. Catherine was of royal birth, and so learned in theology that she was able to silence all the heathen philosophers who attempted to argue with her, and in the end they were all converted to the faith of Christ. The Emperor Maximian being furious with her for refusing to marry him, ordered her to be broken upon four revolving wheels, but an Angel descended from heaven and broke the wheels in pieces. S. Catherine was finally beheaded, but she is always represented in pictures with a wheel beside her. Her day is November 25.

S. Lucy was born at Syracuse, and brought up as a Christian. Her mother became afflicted with a terrible disease, and S. Lucy made a vow that if she were restored to health she herself would remain unmarried and give all her dowry to the poor. The mother recovered, and S. Lucy sold all her possessions, in fulfilment of her vow. This so enraged the young man to whom she had been betrothed that he went and denounced her as a Christian to the Governor, and after many cruel tortures S. Lucy died of her wounds in prison. In the picture we see her carrying a lamp in her hand, no doubt in allusion to her name *Lucia*, which means light. S. Lucy's Day is December 13, the day which regulates the Advent Ember days.

S. Maurice is another soldier saint. He commanded a legion of the Roman army, called the Theban legion, of which all the soldiers were Christians. The Emperor Maximian ordered them to offer an idolatrous sacrifice; but Maurice and his fellow officers with the whole legion refused to obey, saying—that though they did indeed receive pay from the Emperor, they had received life eternal from their Master, Jesus Christ, and they could not disobey His orders. The Emperor ordered the whole regiment to be massacred. S. Maurice is not commemorated in our Calendar.

S. Nicholas has more churches dedicated to him in England than any other saint except the Apostles. He is the patron of children, and under the name of Santa Claus is supposed to bring them their Christmas presents. We see him in our picture with three children in a tub at his feet, and three balls in his hand. The first emblem is explained by a story which says that S. Nicholas once stayed at an inn where the wicked landlord was in the habit of stealing little children and serving them up as food to his guests. S. Nicholas, discovering this wickedness, made the sign of the cross over the bodies, and the children rose

up alive and well. The three balls are really three purses, which S. Nicholas threw in at a window to help a poor man who was lamenting that he had no money with which to marry his three daughters. We know these three balls very well as the sign of the pawnbrokers, of whom S. Nicholas is the patron, because the first pawnbrokers started their trade with the intention of helping poor people in distress, after the example of S. Nicholas. S. Nicholas' Day is December 6.

S. Perpetua generally attracts attention among our pictures because she has a baby in her arms. She was a young married woman of good family, and suffered martyrdom at Carthage with four companions, one of whom was a slave woman called Felicitas. S. Perpetua wrote an account of their sufferings in prison, and of her own wonderful dreams, which has been preserved, and is very interesting. S. Perpetua's father, who was a heathen, visited her in prison, bringing her baby, in hopes of shaking her determination to remain a Christian, but she stood firm, and she and her companions were first thrown to the wild beasts, and afterwards despatched by gladiators. March 7 is S. Perpetua's Day.

S. Barbara, like SS. Catherine and Margaret, was a Virgin Martyr. In her picture we see her holding a tower, because she was shut up in a tower by her heathen father, and he was very angry with her for ordering the workmen to make three windows in it, giving as her reason that "the soul receives light from the Three Persons of the Holy Trinity." S. Barbara's father first denounced her to the Præfect, and when she resisted all attempts to make her deny her faith, he actually put her to death with his own hands. S. Barbara is not in our Calendar.

Everyone knows the picture of *S. George* with his dragon, and that he has been the patron saint of England since the

time of Richard Cœur de Lion, but his legend is much less authentic than many ; and Pope Gelasius, when he reformed the Roman Calendar in 494, ordered S. George to be placed among those saints "whose names are justly reverenced by men, but their actions known only to God." The legend says that S. George delivered the city of Selene in Libya from a fierce dragon who ravaged the country, and was about to devour the daughter of the king. Of course we must understand that we are meant to learn by this story, as by that of S. Margaret, how God gives His saints power over the Evil One, "the old dragon," as he is called in the Book of Revelation. S. George was martyred under the Emperor Diocletian, being beheaded after suffering many tortures. His day is April 23.

CHAPTER VI.

THE PICTURES ON THE GALLERIES.—III.

And they that be wise shall shine as the brightness of the firmament; and they that turn many to righteousness as the stars for ever and ever. *Daniel* xii., 3.

CONTINUING our roll of saints, we come next to the Doctors or Teachers of the Church.

North.	*South.*
S. Cyprian.	S. Cyril,
S. Basil.	S. Athanasius.
S. Gregory Nazianzen.	S. Chrysostom
S. Ambrose.	S. Jerome.
S. Gregory the Great.	S. Augustine.
S. Leo.	S. Martin.

S. Cyprian was Bishop of Carthage in the third century, and wrote a great many famous books. In his time there was a controversy in the Church about the re-baptism of heretics. S. Cyprian thought that they ought to be re-baptized if they were received into the Church, but the then Bishop of Rome took a different view, and in the next century at the Council of Nicæa it was decided that any Baptism is valid which is administered with Water in the Name of the Father and of the Son and of the Holy Ghost —and this is what the Church of England teaches now. There is a Life of S. Cyprian written by his Deacon Pontius, which tells us that when S. Cyprian heard of the martyrdom of S. Sixtus and S. Lawrence at Rome, he said to his clergy "Let us think rather of immortality than of death."

His own martyrdom followed very soon, and when the sentence for his execution was read out, he replied "God be praised," and the people who stood by, shouted "We are all Christians, let us be executed with him." S. Cyprian's Day in our Calendar is September 26, but the Roman Church commemorates another S. Cyprian on that day, and keeps September 16 in honour of S. Cyprian of Carthage.

S. Cyril was Bishop of Jerusalem in the fourth century, and wrote some very famous Catechetical Lectures. In his time the Jews, under the direction of the Emperor Julian the Apostate tried to rebuild the Temple at Jerusalem, but fire broke out of the rocks and destroyed all their work. S. Cyril was not a Martyr, but he is called a Confessor, because he suffered many things for the faith of Christ, and was twice sent into exile by the Arians. We must not confuse S. Cyril of Jerusalem with S. Cyril of Alexandria, who lived in the next century, and wrote against the heresy of Nestorius. S. Cyril of Jerusalem is not mentioned in our Calendar.

The next four saints on our list are called the Four Doctors—that is to say the four great teachers—of the Greek or Eastern branch of the Church.

S. Basil is called "the Great," to distinguish him from his father S. Basil, and other saints of the same name. He was born at Cæsarea, and belonged to a family of saints—his father, mother, one of his sisters, and two of his brothers all being canonized. S. Basil is said to have owed much to the influence of his sister S. Macrina, who warned him against worldly ambition, and urged him to devote his great talents to the service of God. He became Archbishop of Cæsarea, and by his teaching and writings defended the Catholic faith against the Arians, and opposed the Emperor Valens, who had professed Arianism. We are told that the Emperor came in great state to the Church of

Cæsarea on the Feast of the Epiphany, hoping to overawe S. Basil, but the Bishop went on with the service, taking not the slightest notice of him, and no one came forward to receive his offering, so that the Emperor was overcome with confusion and had to be supported from the church by his courtiers. S. Basil was the founder of Monasticism in the East, and he was strongly in favour of monks living together in communities instead of alone—saying "God has made us, like the members of our body, to need one another's help." He died in 379 at the early age of fifty, being worn out with the austerities of his fasting and self-denial. In his picture we see him represented with a dove upon his shoulder—the emblem of the Holy Spirit who inspired his teaching.

Everyone knows the name of *S. Athanasius* because of the Creed which is called after him. He was perhaps the greatest teacher that the Church has ever had. S. Gregory of Nazianzen, who wrote a panegyric upon him which was delivered at his funeral, begins by saying that he names all virtues when he speaks of Athanasius who possessed them all, and goes on to say that the life of Athanasius was the rule of the conduct of all Bishops, and his doctrine the rule of the orthodox faith. There is also a saying of an old monk named Cosmas, that if anyone came across some words of S. Athanasius, and had no paper to write them on, he had better write them on his clothes! When S. Athanasius was only a young deacon, he was taken by his Bishop, S. Alexander of Alexandria, to the famous Council of Nicæa in the year 325, and he astonished everyone by his learning and eloquence. He afterwards became Bishop of Alexandria himself, and presided over the see for more than forty-six years. His whole life was spent in conflict with the Arian heresies, and at one time he was almost the only Bishop who supported

the Catholic faith—which gave rise to the saying, "*Athanasius contra mundum*"—"Athanasius against the world." (The Arians denied our Lord's Divinity, and taught that He was inferior to God the Father.) On one occasion, when S. Athanasius and his flock were holding a midnight service on the festival of some saint, the Arians, accompanied by five hundred soldiers, surrounded the church and forced open the doors. The Bishop, however, remained seated in his chair, and ordered the congregation to sing the 136th Psalm and then go out quietly—he himself remaining to the last. S. Athanasius was exiled no less than five times, but he died at last in his own house, in the year 373, when he was nearly eighty years old.

S. Gregory of Nazianzen, whose picture comes next to that of S. Basil, was one of that saint's greatest friends. He and S. Basil were schoolfellows of the Emperor Julian the Apostate, whose sad history may be known to some of our readers.

S. Gregory, like S. Basil, came of a family of saints, and his father S. Gregory was Bishop of Nazianzum, a small place near Cæsarea. The younger S. Gregory helped his father at Nazianzum till the latter's death, after which he was appointed to the see of Constantinople, but this appointment causing much jealousy, S. Gregory finally resigned the office, and returned to his native place, where he occupied himself with his writings. He was one of the earliest Christian poets, and a great orator. The last years of his life were clouded by much suffering both physical and mental, but he said he was content to suffer in order that he might teach others how to be patient. He died about the year 389.

S. John Chrysostom. We are familiar with the name of this saint because of the prayer which is called after him in our Prayer Book. His baptismal name was John, and

the name "Chrysostom," which means "Golden-mouthed," was given to him after his death on account of his eloquence. He was born at Antioch, and brought up by his mother—a holy widow. At a very early age he became famous for his learning and eloquence, but he determined to devote all his talents to the glory of God, much to the disappointment of his heathen master, who said that the Christians had stolen his best pupil. S. Chrysostom's writings are so numerous that it has been said that only God, Who knows all things, could possibly count them. He was the greatest preacher of his time, and some of his most famous sermons are those which are called "Homilies on the Statues." These he preached during one Lent at Antioch, before he became a Bishop. The people of Antioch, being angry with the Emperor Theodosius, had insulted and broken the statues of the royal family in the city, and were then in great fear of his wrath. The Bishop of Antioch, Flavian, went to Constantinople to intercede with the Emperor for the people, while S. Chrysostom preached every day to the crowds who thronged the church, exhorting them to repent and flee from the wrath of a greater monarch than Theodosius.

S. Chrysostom afterwards became Archbishop of Constantinople, but he was sent into exile through the enmity of the Empress Eudocia, who could not forgive him for having rebuked the wickedness of her life. He died in the year 407, in the sixtieth year of his age. In his picture S. Chrysostom has a beehive beside him, as an emblem of eloquence.

None of the Four Greek Fathers are commemorated in our Calendar.

We now come to the Four Latin Doctors, *i.e.*, the great teachers of the Western Church.

We shall notice at once the difference in their dress from

that of the Greek Fathers. The Eastern Bishops are represented as bare-headed and attired in vestments resembling chasubles, while the Western Bishops wear copes and mitres.

S. Ambrose was born in Gaul, and brought up as a layman. When he was about 34 years old he held the office of Præfect at Milan, and the people of that city chose him to be their Bishop, although at the time he was not even baptized. The voice of the people was, in this case, certainly the voice of God, as Ambrose became one of the best Bishops the Church has ever had. He took great interest in Church music, and introduced the practice of antiphonal singing, *i.e.*, the two sides of the choir singing alternate verses, He also wrote several hymns, which we still sing—the first hymn in the "Hymnary" is one of them—and he is said to have composed the *Te Deum* at the baptism of S. Augustine, but it is probable that in that case he only made use of an older hymn. S. Ambrose, like S. Basil was not afraid to "boldly rebuke," even an Emperor. After the Emperor Theodosius, in a fit of rage, had ordered the massacre of 7000 people at Thessalonica, S. Ambrose refused to allow him to enter the church at Milan until he had done public penance for his sin. The Emperor said in excuse, that David also had committed murder, and S. Ambrose, in reply, told him to imitate David in his repentance as he had imitated him in his sin. On Christmas Day the Emperor was seen to be weeping bitterly, and, when his courtiers asked the reason, he replied that the House of God was open to the meanest slave or beggar on that day, but closed to him, the Emperor. The gates which S. Ambrose closed against Theodosius are still shown in the Church of San Ambrogio at Milan, having been brought there from a still older church. In his picture we see that S. Ambrose has a beehive beside him: this is because a legend says

S. AMBROSE

From the Painting on the North Gallery

that when he was a babe in the cradle a swarm of bees settled upon his mouth—a sign of his future eloquence and wisdom. S. Ambrose died in the year 397, and is commemorated in our Calendar on April 4.

S. Jerome was, perhaps, the most learned of the Latin Fathers, although he speaks of having been an idle boy, who preferred the company of his father's servants to that of his teachers. His parents were Christians, but, according to the bad practice of that time, Jerome was not baptized till he was grown up. After his baptism he became a monk, and devoted himself to the study of theology—working so hard that a friend said of him "He takes no rest by day or night: he is ever reading or writing something." The most famous of his many works is the translation of the Holy Scriptures from Hebrew into Latin, now called the "Vulgate," which means the one in "vulgar" or "common" use. Before the Bible was translated into English the Vulgate was always used in England, as well as in all the other countries of Western Christendom.

The sixth of the Thirty-nine Articles in our Prayer Book quotes S. Jerome's opinion about the books of the Apocrypha.

S. Jerome lived for a long time at Rome, and had a great influence over the noble ladies there. Many of them renounced the world, and embraced the monastic life under his direction, and, when he went to Palestine, his chief friends—a mother and daughter, SS. Paula and Eustochium—followed him, and founded a convent for women near Bethlehem.

S. Jerome never became a Bishop, and after the death of his friend Pope Damasus, he left Rome, and retired into a solitary cell in the country near Bethlehem, where he occupied himself with his writings. A legend says that he had a pet lion, which he had tamed by taking a thorn out

of its foot, but it is probable that this story was invented because S. Jerome is represented in pictures with a lion, as an emblem of solitude. S. Jerome has always been a very popular subject with painters, and he is generally represented in a cardinal's dress, although he was not really a cardinal. In our picture he has the lion and a red robe, but not the cardinal's hat. S. Jerome died in the year 420, and his day is September 30.

S. Gregory is called "the Great," as being the most famous of the many saints of that name, which comes from a Greek word meaning "watchman." We have a special interest in S. Gregory the Great, because in 597 he sent a mission to the heathen Saxons, who at that time had driven the British Christians out of the southern counties of England. Everyone knows the story of S. Gregory seeing the fair-haired slave boys being sold in the market place at Rome, and saying that as they had the names and faces of Angels they ought to be made co-heirs with the Angels in heaven. Gregory at that time was one of the seven Deacons of Rome, and when he himself set out upon a mission to England, he was dragged back after three days' journey by the indignant people of Rome. He did not, however, forget the heathen Angles, and after he had become Pope he was able to send S. Augustine of Canterbury on the mission which he had desired to undertake himself. S. Gregory had plenty to do at Rome, for he himself says that when he became Pope, the Roman Church was almost a wreck—"admitting the waters on all sides." S. Gregory, however, proved himself able to deal both with heresies within and barbaric invasions without, and he is always considered to have been one of the ablest of the Popes. But, although he maintained the dignity of the Papacy, he protested with horror against the title of "Universal Bishop," and called himself "the Servant of the Servants of God." He reformed

the service books of the Church, and introduced a new kind of chanting, called after him the Gregorian chant, which was of a simpler and more severe character than that called after S. Ambrose. In his picture S. Gregory has a dove at his ear, because John the Deacon—who wrote his life—says that he used to see the Holy Spirit in the form of a dove helping S. Gregory to write his homilies. S. Gregory died in the year 604, and is commemorated in our Calendar on March 12.

We suppose that most of our readers have heard of the great *S. Augustine* and his holy mother S. Monica, through whose prayers he was at last converted from the sins and follies of his youth. He tells us the story of his life in his book of "Confessions," which everyone can read, as it is published in many cheap forms. S. Augustine was born in a small town in Africa, and when he was quite young he became distinguished above all his schoolfellows for his extraordinary talents. He fell, however, into all kinds of wickedness, being led away by bad companions. Speaking afterwards of these friends, who were really enemies, S. Augustine says, "Because someone says to us 'Let us go, let us do it,' we are ashamed not to do what is shameful." Augustine was more than thirty years old before he made up his mind to leave his evil life and come to God, Who was calling him. One day, when he was hesitating in bitter perplexity as to what he should do, he heard a child's voice saying "*Tolle lege, tolle lege*"—*i.e.*, "Take up and read, take up and read," and he took up a volume of S. Paul's Epistles, which he had been reading and had thrown down, and opened it at the 18th verse of the 13th Chapter of Romans, which tells us to "put on the Lord Jesus Christ." S. Augustine accepted this as a message from heaven, and he was baptized by S. Ambrose at Milan, on Easter Eve, 387. He is universally acknowledged as one of the greatest

intellects of all times, and his writings remain to be studied with wonder and admiration. He became Bishop of Hippo, a little town in Africa, and he died in the year 430, just before the Council of Ephesus, which he had been summoned to attend. His day is August 28.

The next two saints on our list are *S. Leo* and *S. Martin*, both of whom were Bishops.

S. Leo was Bishop of Rome, and we know very little about his life before his accession to the Papacy, which was about the year 440. In his time the barbarous nation of the Huns invaded Italy, and threatened to conquer Rome; but S. Leo, accompanied by the Præfect, went out to meet Attila their king, and persuaded him to withdraw from the country. S. Leo also defended the Church against a worse danger—the heresy of Eutyches, who denied the truth of our Blessed Lord's Humanity. S. Leo wrote a famous letter about the Incarnation, which is called his "Tome," and was read at the Council of Chalcedon in 451. At that Council the Church condemned the Eutychian doctrine, and defined the truth that our Blessed Lord has Two Natures, Human and Divine, in One Person. S. Leo is also said to have taken great pains in restoring the Churches of Rome which had been sacked and injured by the invasion of the Barbarians. He died in the year 461, and is not commemorated in our Calendar. In our picture we see that he is holding a book on which is written the title of his famous work, *Tomus de Incarnatione*.

Our next saint, *S. Martin*, was not a great writer like the other saints we have been considering, but he was one of "those who turned many to righteousness" by holy example and precept. His picture represents an incident in his life which took place before his baptism, and, therefore, we see him, not dressed as a Bishop, but as a soldier. He was a young officer in the army, and his regiment was

stationed at Amiens in France during a bitterly cold winter, One day as Martin was riding out of the city he met a poor half-naked beggar, shivering with cold, who asked him for alms. Martin had no money with him, but in an impulse of charity he drew his sword and divided the long military cloak he was wearing, and gave half to the beggar. We can imagine the jests and taunts which Martin encountered from his companions afterwards. But that night when he slept he dreamt that he saw our Blessed Lord sitting upon His Throne arrayed in the half-cloak, and heard Him say to the Saints and Angels standing around, "See what Martin, who is still a catechumen, hath given to Me." After this Martin was baptized, being about eighteen years old. He first became a monk, and finally was made Bishop of Tours, and he is said to have worked many miracles, and to have destroyed all the heathen temples remaining in that part of France. He was a very favourite saint both in England and France, and we have two days dedicated to him in our Calendar; November 11, which commemorates his death, and July 4, which is called the "Translation of S. Martin," and commemorates the removal of his body from the village where he died to his own city of Tours.

CHAPTER VII.

THE PICTURES ON THE GALLERIES.—IV.

Life losers with their losses all made good,
All blessed hungry and athirst sufficed,
All who bore crosses round the Holy Rood,
Friends, brethren, sisters of Lord Jesus Christ.

The twelve Saints who complete our series of pictures have a special interest for us because they are all connected with our own islands in one way or another.

Their names are as follows:

North.	*South.*
S. Helen.	S. Alban.
Venerable Bede.	S. Augustine of Canterbury.
S. David.	S. Patrick.
S. Columba (Organ front).	S. Chad (Murray Chapel).
	S. Etheldreda ,,
	S. Frideswide ,,
	S. Anselm ,,
	S. Osmund ,,

S. Helen was the mother of the first Christian Emperor, Constantine the Great (A.D. 306-337). A popular legend says that she was a native of Britain, and both York and Colchester lay claim to the honour of her birthplace. She is said to have been converted to the Christian faith at the same time as her son; and when she was nearly eighty years old she undertook a pilgrimage to the Holy Land in order to repair and beautify the churches there. While engaged in this holy work she was directed by a dream to make search on Mount Golgotha for the Cross on which

our Lord had been crucified. Three crosses were discovered together, and the true one was identified by being laid upon a sick person, who immediately recovered. S. Helena sent part of the Cross to her son at Constantinople, and built a magnificent church on Golgotha to enshrine the rest. Aided by the bounty of her royal son, S. Helen is said to have been indefatigable in works of charity. Her death took place about the year A.D. 328, and she was buried with great pomp by Constantine. A porphyry urn with an inscription to her honour is still to be seen in the Church of the Ara Cœli at Rome. S. Helen is not commemorated in our Calendar, but the Feast of the Invention of the Cross, on May 3, is kept in honour of her finding the True Cross. ("Invention" means "finding.") In our picture S. Helen is represented holding the Cross.

S. Alban is called the proto-martyr of Britain, and although his story may be overgrown with legends, it is not possible to doubt that he was a real person. He is said to have been a layman of good birth and position, living at the Roman town of Verulam, in Hertfordshire, at the beginning of the fourth century. During the persecution of the Emperor Diocletian, Alban sheltered in his house a Christian priest named Amphibalus, who in return for his hospitality instructed him in the Christian faith. Amphibalus' hiding-place being discovered, soldiers were sent to drag him to trial; but Alban wrapped himself in the priest's long cloak and allowed the soldiers to take him before the governor instead. When charged with deceit for having passed himself off as a Christian, Alban replied that there was no deception, as he was really a Christian, and ready to die for the faith. Continuing firm in this resolution he was led out to martyrdom, followed by an immense crowd of spectators. The little stream which still runs between the old town of Verulam and the modern one of S. Alban's,

divided to allow him to pass over dryshod, and he was beheaded on a flower-covered hill, where now stands the beautiful church which bears his name. This church, originally an abbey, was constituted a cathedral some years ago. During restoration the beautiful shrine of S. Alban was discovered, broken into many fragments, and it has now been put together and restored to its original position. S. Alban's Day in our Calendar is now June 17, but in all other Calendars it is June 22, and it seems probable that the change is really owing to a printer's mistake between XXII and XVII.

We pass from legend to history when we come to the *Venerable Bede*. Most people have noticed his picture on the gallery because he is dressed in the black habit of a Benedictine monk. He was a native of Northumbria, and on account of his learning and piety was ordained deacon at the early age of nineteen, in the year 691. He spent the whole of his life in the twin-monasteries of Jarrow and Wearmouth, which were founded by another Northumbrian saint, Benedict Biscop; and he says of himself that he was always "either learning or teaching or writing." He was also constant in his attendance at the daily services of the Church, for, said he, "the Angels visit the Church at the canonical hours; what if they should not find me among my brethren? Will they not say, 'Where is Bede?'" Bede's *Ecclesiastical History of the English Nation* is the source of most of our information about the early Anglo-Saxon Church. Although he did not himself travel about, he seems to have been in constant communication with most of the chief scholars of the time. We have an account of his last days, written by one of his disciples, which tells us that at the time of his death he was engaged in translating the Gospel of S. John into English, and that he died repeating the Gloria Patri. The day of his death was the

S. AUGUSTINE OF CANTERBURY

From the Painting on the South Gallery

26th of May, but as that is the festival of S. Augustine of Canterbury, Bede is commemorated on the next day, May 27. He is usually called the "Venerable Bede" probably because he was never formally canonized, and therefore has no right to the title of "Saint." The following legend is not found in any of the contemporary histories of his life, and was probably invented in later times to account for the title. The monk who was writing his epitaph got as far as these lines,

"*Hic jacent in fossa*
Bædæ . . . ossa,"

leaving a blank after the name of Bede because he could not think of a satisfactory adjective. On returning to his MS. he found that an angelic hand had inserted the word *venerabilis* between *Bædæ* and *ossa*, making the line run thus: "Here lie in the grave the bones of the Venerable Bede."

The history of *S. Augustine*, first *Archbishop of Canterbury*, is found in Bede's *Ecclesiastical History*. We know nothing of his early life, and first hear of him as Prior of the famous monastery of S. Andrew, on the Cœlian Hill at Rome, when he was chosen by Pope Gregory the Great to lead a mission to the heathen Anglo-Saxons. S. Augustine and his companions got as far as France, but there they heard such terrible accounts of the ferocity of the heathen tribes they were going to visit, that S. Augustine was persuaded to go back to Rome to ask that they might be released from their mission. S. Gregory, however, sent him back with a letter of encouragement to his timid companions, saying that the greater the danger, the greater would be the reward. The party of missionaries landed in Kent, in the year 596, and were received by Ethelbert, the king, whose queen, Bertha, was a Frenchwoman and a Christian. S. Augustine and his party carried a silver cross, and a picture of the Crucifixion painted on a board, and as

they went they sang litanies asking for God's mercy on the city they were approaching, Ethelbert received them at first in the open air, for fear of magic, but afterwards he allowed them to take up their quarters near the present church of S. Alphege, in Canterbury. After about a year Ethelbert was baptized with many of his people, on Whitsunday, 597, an important event for England, which the Church has commemorated this year. S. Gregory was delighted at the success of the mission, which he had so ardently longed to undertake himself, and he appointed S. Augustine as Metropolitan of England, and sent him a long letter of advice about his future work in organizing the Church. S. Augustine died in the year 604, just after S. Gregory, and was buried at Canterbury. His day is May 26. In our picture we see that he is holding the banner of the Crucifixion which was carried on his meeting with Ethelbert.

S. David is the patron Saint of Wales. He is said to have been born of royal parents in the sixth century, and to have been educated by S. Iltutus, or Iltyd (the Welsh saint represented in one of the windows of the North Clerestory). The British Church at that time was much troubled by the Pelagian heresy, and S. David, being noted for his learning, was summoned to a Council to defend the Catholic faith. (Pelagius taught that people can be saved by their own labours and merits, without the prevenient grace of God.) Such was the eloquence of S. David that Pelagius was entirely confuted, and the Archbishop of Caerleon resigned his see in order that David might be made Primate in his stead. After a time David obtained the king's permission to translate the archiepiscopal see from Caerleon to the lovely village of Menevia, now called after him, S. David's. S. David died at an advanced age, and is commemorated in our Calendar on March 1.

S. Patrick is, as everyone knows, the patron Saint of

Ireland. He was, however, born in Scotland, and was carried as a captive to Ireland when he was yet a boy. After he had been restored to his native country he had a vision, from which he understood that God wished him to undertake the conversion of Ireland. He travelled over the whole island, converting multitudes by his fervour and eloquence, and founding monasteries everywhere. He wrote a book of "Confessions," and also several hymns, some of which are very beautiful. In our picture we see him represented with a snake at his feet, because he is said to have banished all venomous creatures from Ireland. Most people know that S. Patrick's Day is March 17, although his name, strange to say, is not in our Calendar. S. Patrick lived in the fourth century, but the dates of his birth and death are uncertain.

The story of *S. Columba* abounds with romantic incidents, so that it is difficult to make a selection. He was descended from a family of old Irish kings, and was born in Donegal about the year 521. In due time he was ordained deacon and priest, but he was never raised to the episcopate. Having an enthusiasm for manuscripts, he secretly copied a psalter belonging to the Abbot Finian. The Abbot discovering the secret, thereupon laid claim to the copy, and the matter was referred to Columba's kinsman, King Diarmid, who gave his decision in these words: "To every cow her calf, so to every book its copy." The fiery and passionate spirit of Columba could not brook this disappointment, and he stirred up some of his other relations to make war upon Diarmid in revenge. This war was, it is said, the ultimate cause of S. Columba's leaving Ireland. In a fervour of repentance for the many deaths he had caused by his anger, he resolved to win a corresponding number of souls for Christ, and taking with him twelve companions, he set sail in a little wickerwork boat, and

landed on the island of Iona, off the coast of Scotland. Here he established the famous monastery, which afterwards produced many saints, and though he travelled in various parts of Scotland, and even re-visited Ireland, Iona remained the centre of his work for the last thirty years of his life. He was found by his brethren prostrate before the altar on the morning of Sunday, June 9, 597, and passed away with a sweet smile upon his face, as if falling asleep. He is not commemorated in our Calendar. The picture of S. Columba on the gallery is rather difficult to see, as it is in the angle of the organ front, and is hidden by the pulpit, but it is singularly graceful. He holds the monastery of Iona in his hand.

The pictures of the next five saints are all on the gallery over the Murray Chapel.

S. Chad, like his biographer, the Venerable Bede, was a native of Northumbria, and was educated in the monastery of Lindisfarne, under S. Aidan. In the year 604 Chad was consecrated Bishop of York in place of S. Wilfrid, who had gone to France for consecration, and stayed away so long that the diocese despaired of his return. But when S. Theodore of Tarsus, Archbishop of Canterbury, made a visitation throughout England, he decided that Chad's consecration was irregular, and the latter very willingly retired to his monastery. S. Theodore, however, had been so much impressed with Chad's holiness and humility, that he soon afterwards appointed him Bishop of Mercia, and Bede says that "for two years and a half he gloriously governed the Church." He fixed his see at Lichfield, and died there in the year 672. Seven days before his death one of his disciples heard the sound of heavenly music descending to the Bishop's oratory and mounting again. The Bishop told him that a choir of angels had visited him and promised to return in seven days to fetch him away. S.

Chad's Day is March 2. We see him in his picture holding Lichfield Cathedral.

S. Etheldreda was born in Suffolk, and had three sisters, all of whom are numbered among the saints. She married Egfrid, king of Northumbria, but she left him in order to devote herself to a religious life, and founded a nunnery on the island of Ely, over which she was made Abbess. (The disciple of S. Chad, who heard the angelic music, is said to have been Queen Etheldreda's major-domo, who had followed the example of his royal mistress in forsaking the court for the cloister.) S. Etheldreda died on the 23rd of June, 679, and is commemorated by the Roman Church on that day, but in the English Calendar her day is October 17, the day before the feast of S. Luke, and it was considered such an important festival as to do away with his vigil. S. Etheldreda was commonly called S. Awdry, and the word "tawdry" is said to be derived from the cheap things which were sold at S. Awdry's fair. S. Etheldreda is the patroness of Ely and Cambridge, and her picture on the gallery is followed by that of the patroness of Oxford, S. Frideswide.

S. Frideswide was the daughter of Didan, Prince of Oxford, and must have lived at the same time as Bede, but she is not mentioned in his history. Algar, a prince of Mercia, was desirous to marry her, but she fled from him to Oxford, and he, attempting to pursue her, was miraculously struck with blindness. S. Frideswide founded a nunnery at Oxford, over which she presided as Abbess, and the present cathedral at Oxford is said to occupy the same site. S. Frideswide died about A.D. 735, and she is not commemorated in our Calendar, but her day is October 19, two days after that of S. Etheldreda. In her picture S. Frideswide has her usual emblem, an ox, beside her; probably in allusion to the name of Oxford.

The last two saints upon our list, S. Anselm and S. Osmund, lived some centuries later than any of those we have been considering.

S. Anselm was Archbishop of Canterbury at the end of the eleventh century. He was a native of France, and was educated in the famous monastery of Bec, in Normandy, under Lanfranc, whom he afterwards succeeded—first as Prior of Bec, then as Archbishop of Canterbury. The see of Canterbury was vacant for some time after the death of Lanfranc, because the king, William Rufus, had seized the revenues, and swore that neither Anselm nor anyone else should be made Archbishop while he lived. But being taken with a violent fit of sickness, he believed himself to be dying, and nominated Anselm to the see. Anselm was consecrated on December 4, 1093, having first made the king promise to restore to the see all the lands which he had taken from it. After S. Anselm became Archbishop he strenuously upheld the rights of the Church against the encroachments, first of William Rufus, and then of Henry I. Twice he was compelled to seek a refuge abroad, but finally he was welcomed back to his see with great joy by the people of England, and he died at Canterbury on April 21, 1109. S. Anselm was very popular with the English people because he had been instrumental in bringing about the marriage of Henry I. with Matilda, who was heir of the Saxon monarchs. In spite of all the troubles which beset his life he found time to write a great many learned books—the most famous of which is called "*Cur Deus Homo*," or "Why God became man." In his picture S. Anselm is represented as holding a ship. This is probably because when he was fleeing from William Rufus the ship which was carrying him and his companions arrived miraculously at the port of Witsand, although the wind was against them, and there was a large hole in the

bottom of the ship. S. Anselm was canonized at the request of King Henry VII., only just before the Reformation, and this is perhaps the reason why his name does not appear in our Calendar.

S. Osmund was a Norman Count, who came over to England with William the Conqueror. He was at first Lord High Chancellor, but after a time renounced the world and entered the priesthood. In 1078 he was forced to leave his life of poverty and obscurity, and was consecrated Bishop of Salisbury. On one occasion he took part with the king against S. Anselm, but he afterwards repented of this, and having asked for the Archbishop's absolution, remained from thenceforward his firm friend. S. Osmund arranged a service book for his diocese, which was afterwards adopted by most of the other dioceses in England, and is known as the famous Sarum use. Some people now have returned to the ritual of the Sarum book, on the ground that it is the original use of the English Church. S. Osmund built the old Cathedral of Sarum, and was buried there in 1099. His body was afterwards translated to the present Cathedral of Salisbury, which was originally dedicated to him. He is not commemorated in our Calendar. In his picture we see him holding the book of the "Sarum Use."

Having completed our description of the pictures on our galleries, we should like to draw attention to the fact that there are still two vacant spaces above the Murray Chapel. It seems to us that pictures of S. Hugh of Lincoln, and S. Richard of Chichester, would fitly conclude the series of English saints. We hope that some of our readers may feel disposed to carry out this suggestion.

We have now only to speak of the pictures on the organ front, which are supposed to represent the culminating

point of the long procession of saints through succeeding centuries.

In the centre is a figure of our Blessed Lord Himself, holding the Banner of the Resurrection. On either side are an Angel swinging a censer, and three Angels playing upon musical instruments. In the two easternmost panels are the Archangels Michael and Raphael. (S. Gabriel, as we shall remember, is represented on the West Gallery with the Blessed Virgin.)

CHAPTER VIII.

THE BELLS

Earth has clear call of daily bells,
A chancel vault of gloom and star,
A rapture where the anthems are,
A thunder when the organ swells.

S. ANDREW'S was originally possessed of but one bell, and that of the kind usually described as "a tin kettle." Probably our younger readers can hardly realise what festivals were in the old days with no joyous peals to usher them in, and no crowds of admiring listeners in the streets after service. It was therefore a matter of rejoicing when it was ascertained that the tower was solidly built enough to receive the eight bells offered by a member of the congregation in memory of a beloved daughter. The bells were cast by Mr. J. C. Lewis, of Shepherd's Lane, Brixton, and are what is technically known as a "Maiden Peal," none of the bells having required any tuning after they left the moulds. The whole Ring weighs seventy-six cwt., the weight of the tenor bell being twenty-one cwt., and its note E flat.

Each of the eight bells bears two continuous legends. The first consists of two verses from S. Bernard's hymn, "*Jesus dulcis memoria*," (the second and last verses of Hymn 170 in the "Hymnary";) and the second gives the name of the donor and the circumstances of the gift. They are as follows:

1. *Nil canitur suavius,*
2. *Nil auditur jucundius,*
3. *Nil cogitatur dulcius,*
4. *Quam Jesu Dei Filius.*
5. *Gloria Tibi, Domine,*
6. *Qui natus est de Virgine ;*
7. *Cum Patre et Sancto Spiritu,*
8. *In sempiterna sæcula.*

1. *Ad majorem Dei gloriam,*
2. *in usum ecclesiæ Sancti Andreæ*
3. *de Wells Street has campanas*
4. *Susanna Imbert Terry dono dedit*
5. *In memoriam dilectissimæ filiæ*
6. *Antoniettæ Catherinæ Bouhier Imbert Terry,*
7. *quæ obiit die XXVII Septembris,*
8. *anno ætatis XVIII et humanæ salutis MDCCCLXXVIII.*

The bells were solemnly dedicated by the then Bishop of London, Dr. Jackson, after Evensong on the Eve of S. Andrew, November 29, 1880.

Psalms cxxx, lxvii, xxix, and cxl, were sung by the choir in the belfry, followed by the lesser Litany, the Lord's Prayer, and some special suffrages and prayers, and the Service ended with Hymn 532 ("Angel voices ever singing,") and the collect for S. Andrew's Day. The church was thronged with worshippers waiting for the thrilling notes of the new bells, which rang their first peal immediately after the Bishop had given the benediction.

We may, perhaps, be permitted to mention that the donor of the bells, Mrs. Imbert Terry, who lived in the Regent's Park, had been disappointed at not being able to hear the bells from her own house. But when some years later she was lying on her death-bed, the window of her room was opened at her request, and the sound of S. Andrew's bells was distinctly heard through the stillness of the evening, bringing a message of comfort to the watchers round the bed.

The Confraternity of Young Men have from the first provided a Guild of Bell-Ringers who give their services as volunteers.

The bells are fitted with a chiming apparatus for use on week-days, and the boy who first learnt how to play the chimes received a free education in the Choir School as "Bell Scholar."

Societies of bell-ringers often apply for permission to ring peals on the S. Andrew's bells. The opening peal was, we believe, rung by the *Society of College Youths.* We have the records of three peals rung at different times by the *Society of Royal Cumberland Youths*, viz.: "on Saturday, 24th November, 1888, in three hours and fifteen minutes *a Peal of Treble Bob Major*, 5088 changes, composed by Harry Davis, and conducted by Arthur Jacob." On Easter Monday, April 18, 1892, in two hours and forty-eight minutes, *a Peal of Grandsire Triples*, 5040 changes, conducted by W. Barron senior, (this was the first peal of Grandsires rung on our bells.) "On Saturday, July 30, 1892, in three hours and six minutes, *a Peal of Double Norwich Court Bob Major*, 5024 changes, conducted by Arthur Jacob."

And on S. Andrew's Day, 1895, the *S. Andrew's Guild* rang six courses of *Grandsire Doubles*, 720 changes, in twenty-eight-and-a-half minutes, conducted by W. J. Chittleburgh. (This was the first peal rung by a S. Andrew's Band.)

CHAPTER IX.

THE ALTAR PLATE, &c.

All that is in mine house have they seen: there is nothing among my treasures that I have not showed them. *Isaiah* xxxix., 4.

S. ANDREW'S is possessed of some "treasures" of great beauty and value, which we will proceed to describe in detail.

The *Altar Cross*, *Candlesticks*, and *Vases* were all given at the same time, *i.e.*, in 1871, by the same munificent donor, Mr. Cusack Smith. They were executed by Barkentin from an old Italian design, and are richly gilt, and inlaid with jewels and enamels.

There are five enamels on the face of the cross.

Centre	.. ..	Agnus Dei.
Top..	.. ..	Brazen Serpent.
Left Arm	.. ..	Melchizedek.
Right Arm	.. ..	Sacrifice of Isaac.
Bottom	.. ..	Aaron.

In the base is an intaglio representing S. Andrew. At the back of the cross are five intaglios representing our Lord in Majesty, and the four evangelistic symbols.

An inscription runs round the foot of the cross to this effect:

Ad · majorem · Dei · gloriam · hanc · crucem · grati · animi · testimonium · dono · dedit · W. R. C. S. · Anno ab Incarnatione · Domini · MDCCCLXXI.

The *Candlesticks* and *Vases* have the same inscription, with the substitution of "*hoc candelabrum*" and "*hoc vas*," for "*hanc crucem.*"

THE MISSAL

The *Candlesticks* are engraved with crosses of various designs, and each of the *Vases* has four enamels, representing symbolical birds and beasts. The Vases are of a very uncommon and beautiful shape.

The *Altar Book* or *Missal*. We believe that this was presented in 1870, but unfortunately the inscription contains no date. The binding is of silver gilt, enriched with gems, crystals, enamels, and intaglios; and it is justly considered an unique specimen of the goldsmith's art. It was designed by Mr. Birch, President of the Architectural Association, and executed by Barkentin. On one side of the book are set five plaques, of which the centre one is enamelled. This represents the Crucifixion, with a female figure on either side, intended to symbolize the Jewish and Christian Churches. Over the head of the Cross is the inscription "*Jesus Nazarenus—Rex Judæor.*" The figure on our Lord's Right Hand is crowned, and holds a cross, and a chalice into which the Blood from His Pierced Side is flowing. Over her head is the word "*Ecclesia.*" The figure on the other side is entitled "*Synagoga.*" She is blindfolded, and holds a banner with a broken staff and the Tables of the Law, while her crown is falling from her head. The meaning of this design is explained in the words of our anthem:

> In our New King's Dispensation,
> Christ, the New Law's New Oblation
> Ends the ancient Paschal Rite;
> See the New the Old efface
> Truth away the shadows chase,
> Morn dispel the gloom of night.

The four remaining plaques are engraved with designs representing the offerings of Abel, of Melchizedek, and of Abraham, and the gathering of the Manna; considered as types of the Holy Eucharist.

The inscriptions are: *Sacrificium Abel; Melchizedec Sac-*

erdos Dei Altissimi ; Sacrificium Abraham ; Esca Angelorum.

The other side of the book is studded with crystals, and has in the centre a beautiful intaglio representing S. Andrew.

Inside the cover on the rim is this inscription: *Ad · gloriam · Dei · me · f · f · Johannes · Naegeli · Sharp · in · memoriam · patris · ejus · et · in · usum · ecclesiæ · S · Andreæ · de · Wells · Street.*

Those of our readers who have seen the monument to the Rev. Benjamin Webb in the crypt of S. Paul's Cathedral, will doubtless remember that he is there represented as holding the S. Andrew's Altar Book in his hands.

The *Chalices*. The large Chalice was presented to the church in 1867, by Mr. and Mrs. Baker Gabb. It was designed by Burges, and executed by Barkentin. In the last number of the *Ecclesiologist* (published Dec., 1868), this work of art is described as follows :

Mr. Barkentin has in hand from the designs of Mr. Burges, a new chalice for S. Andrew's, Wells Street, which will be, we think, one of the most remarkable works in the precious metals, in an artistic point of view, that has been produced since the revival. The execution promises to be truly admirable: every detail of the chased work having been previously carefully modelled ; and the iconography is remarkable. On the base of the chalice will be six large medallions, representing respectively the Crucifixion, the Blessed Virgin, S. John Evangelist, S. Andrew, the Annunciation, and on the sixth, a beautiful and precious fragment of that gilded glass, of early Christian date, of which some rare specimens have been from time to time found in the catacombs. This fragment is the gift of Mr. Burges. The knop will have six enamels, representing the Four Rivers of Paradise, and the Tree of Life, and the Tree of Knowledge. The bowl will be encircled round its base with eight enamelled medallions, all being types of our Lord from the animal creation: viz., the "Agnus Dei," emblem of His innocence ; the "Pelican," emblem of His meritorious Death; the "Lion," emblem of His

Resurrection; the "Eagle," emblem of His Ascension; the "Antelope," emblem of His loftiness of soul; the "Phœnix," emblem of His new Life; the "Ox," emblem of His Sacrifice; the "Swan," emblem (by its dying song) of the voluntariness of His Death.

To this description there seems but little to add except that the chalice is richly set with jewels, and that round its foot runs this legend: "*Memento · Domine · Johannis · Baker · Gabb · et · Mariæ · uxoris · ejus · qui · hunc · calicem · in · usum · ecclesiæ · S. · Andreæ · de · Wells · Street · dederunt · Anno · Salutis · MDCCCLXVII.*"

The second chalice was given to the church by the present Vicar. It is of silver-gilt, and richly enamelled, and may be considered a good specimen of modern French work. Round the bowl runs an arcade, beneath which are represented our Lord and His Apostles as seated at the Last Supper. On the base are three small enamels, representing Christ bearing the Cross, Christ with outstretched arms, and Christ administering the chalice to a kneeling figure. Between the enamels are three figures of Angels, holding respectively, the Cross, the Crown of Thorns, and a palm. There is no inscription.

The Litany Desk.

The beautifully carved litany desk was mentioned in our first chapter, but deserves a fuller description here.

It was presented by the Hon. Etheldred Dillon in 1867, and was executed by Messrs. Robinson, of High Holborn, from a design by Mr. Burges. The material is walnut-wood, inlaid with maple. In front are two richly-carved arched panels, between which is a figure of S. Andrew. In the spandrels of the arches are represented S. Michael and S. George, each slaying his dragon. At one end, in the upright support is a figure of the Prophet Joel (see *Joel* ii., 17), and in the corresponding place at the other end a figure

of "Zacharias, the son of Barachias" (see *S. Matt.* xxiii., 35). These supports have at the top very graceful figures of angels swinging censers. The idea suggested is that the litany desk in a Christian church represents the "Altar of Incense" in the Jewish temple. The surface of the desk itself is inlaid with emblems of the Passion, and beneath the desk is the legend: "*Domine libera nos*," with the date "*A.D. MDCCCLXVII.*"

Owing to the large size of this beautiful work of art it is impossible to find a permanent site for it in our already crowded chancel, or still less, in the proper place for a litany desk, outside the chancel gates; and as it is therefore only brought out when it is to be used, we fear that many people have never really seen it.

S. Andrew's counts among her treasures several frontals of choice design and workmanship, one of them being of Indian cloth of gold, besides the accompanying chalice veils, palls and burses, and stoles for all the seasons of the Church.

We may also mention the handsome processional cross, the banner with the figure of our patron saint, some very valuable old lace, and two beautifully bound volumes for the use of the Epistoller and Gospeller, presented to the church by Cicely, Eden, Valentine, and Richard Powell, in memory of their grandmother, Elizabeth Eddis, who fell asleep on July 2, A.D. 1885.

THE MONUMENT TO THE REV. JAMES MURRAY

CHAPTER X.

THE MEMORIALS

Thy marble bright in dark appears
As slowly steals a silver flame
Along the letters of thy name,
And o'er the number of thy years.

It is not often, we fear, that a "flame," either silver or golden, lights up the memorials in the dark recesses of S. Andrew's, and we hope, therefore, that this chapter will be useful to those who wish to read the inscriptions upon them.

We will first describe one which is, however, comparatively easy to see, *viz.*, the very fine brass in the floor of the nave, to the memory of one Vicesimus Knox. Many people have asked "Who was Vicesimus Knox?" and "How is it that his monument occupies such a prominent position in the church?"

To these enquiries we are unfortunately unable to give any satisfactory reply.

We have seen a letter from the Rev. T. O. Reay, Vicar of Prittlewell, which speaks of a Vicesimus Knox, D.D., who was a friend of the Rev. T. M. Fallow (first Incumbent of S. Andrew's), and died in 1821. This could not, of course, have been *our* Vicesimus Knox, as the inscription shows that *he* died in 1855; but it seems possible that it may have been his father. The monument itself is one of the best specimens of modern brasses to be found anywhere. There is a figure of Vicesimus Knox, who from his dress must have been a layman, with hands joined in prayer; and

over his head a scroll with the legend, "Lord, remember me." Below is the following inscription:

"*In memoriam viri dilectissimi, Vicesimi Knox, qui obiit XXVto die Janu, A.D. MDCCCLV. ætatis suæ LXXVII. Grati animi testimonia ponendum curavit vidua Lucy Knox, Xmo die Aprilis, A.D. MDCCCLVI.*

We will now turn to the Murray Chapel, where we shall find several memorials. First comes the monument to the Rev. James Murray, second Incumbent of S. Andrew's, which is a recessed tomb on the south wall. Under a foliated arch is a recumbent effigy of Mr. Murray, habited in cassock, surplice, stole, and hood, and with a dragon at his feet.

This was designed by Mr. Burges, and executed by Nicholl. At the back of the arch is a painting representing our Lord in Glory, attended by kneeling angels, which was executed by Mr. Smallfield, and exhibited in the International Exhibition of 1862. The inscription is as follows:

"*In piam Memoriam Jacobi Murray, Artium Magistri, hujus Ecclesiæ Parochi, qui natus in Die S. Stephani, A.S. MDCCCXIII. decessit in fide Christi XXII die Februarii, A.S. MDCCCLXII. et apud Kilndown in comitatu Cantiæ sepultus est.*

On the north side of the window in the Murray Chapel is a small brass slab, with this inscription:

"*To the glory of our Blessed Redeemer, and in loving memory of Henry Lang, Physician; XXVII years warden of this church: who fell asleep: Sep. XXVII: MDCCC-LXXIX: and is buried at Perivale in this county.*

"*The Lord grant unto him that he may find mercy of the Lord in that day.*"

On the south side of the same window is another brass, which is a memorial to Judge Eddis, for many years a worshipper in S. Andrew's, and the friend from boyhood of the Rev. Benjamin Webb.

Above an incised cross are the words :

"*Surely I come quickly, Amen ; even so, come, Lord Jesus.*

Below the cross :

"*I know in whom I have believed.*
In the peace of God.
Arthur S. Eddis, M.A. May, 1893."

By the side of the Murray monument is a brass to the memory of a son and daughter of Judge Eddis, the former of whom was baptized in S. Andrew's. This is the incription :

"*In loving memory of Kenneth Hubert Eddis, Lieutenant Royal West Kent Regt.* (50*th*), *attached* 28*th Battalion Pioneers—youngest son of Arthur S. Eddis, M.A., who died at Surat,* 27*th March,* 1888, *aged* 23 *years.*

"*Thy sun shall no more go down, for the Lord shall be thine everlasting light, and thy God thy glory.*

"*Also of Lucy Caroline, wife of E. C. K. Ollivant, Bombay Civil Service, and second daughter of Arthur S. Eddis, M.A., who died at Clifton, May* 10, 1891.

"*His Presence shall go with thee, and I will give thee rest.*"

These last two brasses were designed and executed by Barkentin and Krall.

We shall find another group of memorials in the *Baptistery*.

The fresco behind the font, representing the baptism of our Lord, was given in memory of a Mrs. Eastwood by her four brothers, who were members of the congregation. The inscription is :

"*In piam memoriam Franciscæ Mariæ uxoris Johannis Fisher Eastwood quæ obiit octavo die mensis Maii Anno Salutis MDCCCLXXVI.*"

The Font itself was the gift of Mr. and Mrs. Edward

Patten Jackson, in memory of a friend, as the inscription running round the marble steps records :

"*In Memoriam · Gulielmi · McCormick · qui · natus · est · XVIII · die · Maii · MDCCCXXXVIII · et obiit · XVII · die · Julii · MDCCCLXXV · hunc · fontem · d d · Edwardus · Patten · Jackson · et · Margarita · Anna · uxor · ejus · Anno Domini · MDCCCLXXVIII.*"

The inscription on the beautifully carved Font cover is :

"*To the glory of God, in memory of Elizabeth, wife of Eden Upton Eddis, who fell asleep in Christ on the 2nd day of July,* 1885, *aged* 61."

"*They shall walk with Me in white, for they are worthy.*"

Members of our Confraternities will recognize this text as forming part of their Office.

Mrs. Eddis was the first Superior of the Confraternity of Men and Women, and her memory is still cherished by many of those among whom she worked.

The iron railing round the font was presented as a memorial to the Rev. Benjamin Webb, by the members of his Catechetical Classes ; but the inscription recording this fact is neither easy to find nor to read. It is engraved upon a very small plate, let into the railings on the east side, and is as follows :

"*To the memory of Benjamin Webb, Priest, Vicar of this Parish for* 23 *years, who fell asleep in Christ on Nov.* 27, 1885, *these Railings are dedicated by the Members of his Catechetical Classes.*"

There now remains only one more memorial to be noticed, and that is the inscription on the north wall of the chancel, which is as follows :

"*To the glory of God, in memory of Benjamin Webb, M.A., Priest, for twenty-three years Vicar of this Parish, who fell asleep in Christ on Nov.* 27, 1885, *aged sixty-five years, Parishioners and Friends have caused the North and*

THE MEMORIAL TO THE REV. BENJAMIN WEBB

South Walls of this Sanctuary to be adorned. A.D. 1888."

The memorial inscriptions upon the Windows and the Reredos have been already given; and we are not allowed to admit the public into the secrets of that choicest of Memorials—the Sacristy—which, however, we mentioned in our first chapter.

In conclusion we must ask the indulgence of our readers for this brief history, which was originally written for the Parish Paper, and is perhaps hardly worthy of a more permanent form. We have attempted to describe the building up and adorning of the material fabric of the church which is so dear to us, but we have not ventured to speak of the spiritual building—the "living stones"—which S. Andrew's has helped to add to the Church of Christ during the last fifty years.

We feel sure, however, that those who now, and in time to come, worship within her walls, will not be behind their predecessors in their love and zeal for "our holy and our beautiful house, where our fathers praised Thee."

CHAPTER XI.

THE MUSICAL SERVICES

In a monthly periodical known as *The Parish Choir; or Church Music Book*, first published in February, 1846, under the auspices of the Society for Promoting Church Music, and devoted to the improvement in the "style of music and singing in our churches," the following letter from a correspondent appeared:

THE EVENING SERVICE AT S. ANDREW'S, WELLS STREET.

(TO THE EDITOR OF THE "PARISH CHOIR.")

SIR,

Having been a zealous advocate of your excellent periodical from the beginning, I trust you will allow me to say a few words on a good example of Gregorian chanting, that I have lately been fortunate enough to hear. Last Sunday evening I attended Evening Prayer at the new Church of S. Andrew's, in Wells Street, and there I must say I was truly delighted. The entire building, its honest Church of England character, the open pews, where rich and poor can mix, with no close pews, and no great three-decked pulpit stuck in the middle, were quite to my taste. There was ample provision for all the reverend forms and ceremonies of the Church, but no formality. The choir were men, with a sprinkling of boys; the responses were said in plain unison, but the chanting of the psalms and canticles was superb. Psalm cxlvii was sung to the 8th Tone 2nd ending, and I could not but observe how the choir raised the tone at the mediation just as you say it ought to be done; then came the 5th Tone, and next, the same Tone in a more melodious form. [Here follows a noted musical illustration of the particular Tone described.] The 3rd and other Tones followed, and were equally well sung. I would also speak of the noble metrical psalm tunes

sung on this occasion—one verse in unison, the next harmonised with the tune in the tenor where it ought to be—but fear I am occupying your valuable space; and remain, Mr. Editor,

Your sincere well wisher,

ONE WHO WISHES THE CHURCH TO BE MORE POPULAR.

Feb. 3, 1847.

This somewhat quaint letter is probably the earliest printed record of a choral service at S. Andrew's, for it was written within six days after the consecration of the church, which took place January 28, 1847, and the chief matter of interest in it, is the allusion to the use of Gregorian chants to the psalms and canticles which, according to the writer of the letter, were so "well sung," but were destined to a limited existence, so far as their use at S. Andrew's was concerned, as will be shown later.

The first Incumbent of S. Andrew's, the Rev. T. M. Fallow, was an enthusiastic worker in the cause of Church music, and the *Parish Choir*, in announcing his death, gives at the same time, an account of the manner in which he helped "in diffusing a knowledge of, and taste for, the true Church style." This tribute to his memory runs as follows:

Distinguished as Mr. Fallow was by the possession of a more than ordinary share of sound, practical, truly English common sense, the cultivation of Church music was not the result of mere fancy, having personal gratification for its end; but he looked to it confidently as one means by which, under Providence, the affections of the people might be enlisted in behalf of the Church and her offices. He had well studied ancient Church music, and was one of the original members of the Motett Society, which published many choice specimens of the ecclesiastical writers of the 16th century. If we are not misinformed, Mr. Fallow was the instigator or suggestor of several of the useful publications on Church music which have appeared of late years; and on being made acquainted with the project for establishing the Society from which the *Parish Choir* emanated, he at once gave the scheme his warmest sanction and support.

Mr. Fallow died within a few weeks of the consecration of S. Andrew's, and during his incumbency it has been related that the late Dr. Gauntlett (who supplied a specification for the first organ built in the church) occasionally rendered assistance as organist; and that Mr. Surman, whose name is associated with the now defunct Sacred Harmonic Society, as having been its first conductor and musical director, undertook the formation of a choir of boys and men; but unfortunately there is no record existing, beyond that already quoted from the *Parish Choir*, from which any detailed information can be gathered respecting the choral services during Mr. Fallow's incumbency.

Mr. Fallow was immediately succeeded by the Rev. James Murray as Incumbent of the church, and Mr. Richard Redhead was appointed organist and choirmaster. To Mr. Redhead must be given the credit of having laid the foundation of the choral services at S. Andrew's. He established a "Full Choral Service" of the cathedral type of music, with a choir of ten boys and about the same number of men; and from that time until now the choral services have never ceased.

Mr. Redhead had not held his appointment many months before he was obliged to resign it in favour of a similar one at Margaret Chapel (now All Saints', Margaret Street) which he had held simultaneously with that at S. Andrew's. It is needless to record the admirable work which the first organist of our church did, and since has done in the cause of Church music. His name will long be remembered as the composer of some of our most popular hymn tunes, such as the beautiful setting of the late Dean Milman's equally beautiful hymn, "When our heads are bowed with woe," and in connection with his well-known arrangement to plainsong of the *Miserere*. Mr. Redhead was, until recently, the organist of S. Mary Magdalene's, Paddington, an appointment he had held for many years.

In December, 1847, Mr. John Foster succeeded Mr. Redhead as organist and choirmaster, and by degrees, under his guidance, an entire change was made in the composition of the choir. The choristers had hitherto been allowed to accept various musical engagements, but owing to the unsatisfactory effect it had upon the boys in the execution of their church duties, steps were taken for the discontinuance of the practice, and they were, one by one, replaced by new boys. These were pledged by a written agreement with Mr. Foster to give their exclusive services to the church, and this rule formed a basis for the choristers' agreement now in use, which has proved to be of great benefit to the boys. The agreement is now made between the Vicar and the parents of the boys, allowing them partial board and education in the Choir School as part of their remuneration. In addition to this, stipends are paid to them quarterly, but there is a deferred payment, half of each quarter's earnings being retained and placed to their credit as "Caution Money," which, together with the interest allowed on it, is handed to each boy on leaving the choir with credit, otherwise it is forfeited to the General fund of the church. There is also a Deposit fund into which any presents or extra payments are put, and the boys on leaving receive the sum standing in their respective names. It is interesting to know that several of the boys have passed the Oxford Local Examinations, both senior and junior; while others have qualified for appointments in the Civil Service.

Professional singers were now added for the first time to the choir. And among them appears the well-known name of the late Mr. Montem Smith, in the double capacity of tenor singer and choir-school master. A gifted musician in the theory and practice of music, he afterwards became a vicar-choral in Westminster Abbey, which

appointment he held for the remainder of his life with conspicuous ability and zeal in the discharge of his duties. He was one of the finest exponents of Church music of the earlier periods. As showing the progress made in these early days in our choral services, a notice appeared in the *Parish Choir*, to the following effect :

We have to notice with much satisfaction the improvements recently introduced into the choral performance of the service in S. Andrew's. The Communion Hymns are now performed on holydays as well as Sundays, in fact, whenever the Eucharistic office is sung. Among other changes (several of them for the better), Mr. Helmore's *Psalter Noted* is now in daily use. The inflections, according to the "Windsor" use, have been introduced into the General Confession in Morning and Evening Prayer. We have no doubt that at least equal attention will be paid to the mode of singing the Communion Service, in which we lament to find so much of the monotone still prevailing. A growing tendency has been observed at S. Andrew's towards an improved ritualism, and we trust that on S. Andrew's Day (when we understand there is to be as perfect a Choral Celebration as can be accomplished) we may see but little to criticise or reform. S. Andrew's may now be justly looked upon as, in some respects, a model church, and care should therefore be particularly taken to guard against mistakes, which may be indefinitely multiplied.

Suggestions are then made for improvements in the arrangement of the altar and chancel ; and remarks upon the great improvement effected by the removal of the heavy altar rails ; then the notice continues :

We understand that £200 has just been expended in the improvement of the organ alone, and also, that the offerings on S. Andrew's Day will be applied exclusively to the expenses of the Choral Celebration, and the decoration of the church, and we trust that such of our readers as can accomplish it will be present upon this solemn and interesting occasion.

In this letter reference is made to the inflections introduced in the General Confession according to the "Windsor use," and it is interesting to learn that this harmonized arrangement of the Confession was first introduced in S.

Andrew's (the first church in London in which it was heard) by Mr. John Foster, who received it in manuscript from the composer, Mr. Janes, then organist of Ely Cathedral, hence its designation the "Ely Confession," by which it has since been known. The mention of the so-called "Windsor use" in the letter, would suggest that it had been previously used at the Royal Chapel.

The next, and perhaps most important event was the first Feast of Dedication of the church on S. Andrew's Day, 1848, of which the *Parish Choir* again gives the following interesting and elaborate account;

We intimated in a recent number that a Dedication Feast was to be kept with great solemnity at the church of S. Andrew, Wells Street, on S. Andrew's Day, Though the Celebration did not equal, in all respects, the highest anticipations which had been formed regarding it, it yet warranted, in some degree the term of a "model Parish Church," which has been applied to this house of God. Without for one moment claiming for precise ritual observance, and an elaborate musical service, any but a subordinate place in that "beauty of holiness" in which God is to be worshipped, we cannot forbear to remark upon the pleasing manner in which the commemoration of S. Andrew harmonizes with the prominent part this church, dedicated to God in his name, is taking in the great work of improvement which is going on in the performance of Divine Service throughout the kingdom. The importance of the example set by the Church of S. Andrew will fully appear as we proceed with a description of the services on the festival in question.

Long before the appointed hour, the church was almost entirely filled with a reverent congregation—one evidently composed of those who could duly appreciate and profit by the solemn and magnificent character of the worship in which they thronged to join.

About eleven o'clock the organ pealed forth, and in a few minutes all eyes were attracted to the door at the west end of the nave by what is, we trust, not long to be an unwonted sight on such occasions. A tall cross was borne aloft with becoming reverence, the bearer being vested in a surplice and college hood, though he was not a clergyman. Immediately following were the choir boys and choir men in surplices, and afterwards the clergy, to the number of about twenty, including the preacher—the Rev. W. J. E. Bennett, of S. Paul's, Knightsbridge.

Some have expressed regret that no processional psalm was chanted; but there was a good reason for the omission of this highly impressive mode of praise, as the route of the procession, from the schools at the opposite side of Wells Street, was not a convenient one for such a performance, and the weather was extremely unpropitious. The music of the service consisted of Tallis's setting of the Responses, with organ accompaniment, and the Psalms were sung according to Mr. Helmore's *Psalter Noted*, which is invariably used at S. Andrew's. The verses were sung antiphonally, "the officiating clergy taking one verse, and the full choir and congregation the other." The *Te Deum* and *Benedictus* were by Orlando Gibbons, and the anthem was "Hosanna to the Son of David," also by Gibbons. The Litany was sung by the Rev. Thomas Helmore and the Rev. James Murray, kneeling on the lowest step of the chancel. We are sorry to say that the performance of the Litany was most unsatisfactory. We highly approve of the practice of two clergymen singing the suffrages; but it is requisite that they should be accustomed to sing together. In this instance, not only was there a dissonance in voices, but there was considerable uncertainty as to the division of words at some of the inflections where uses vary; a difficulty which might easily have been obviated by previous arrangement.

Aldrich's anthem, "O, give thanks," was afterwards sung as an Introit, and the *Kyrie* and *Creed* and *Sanctus* in the Communion office were by Gibbons, but the *Gloria in Excelsis* was sung to a recent imitation or adaptation (composed by Mr. John Foster) of parts of the service of Gibbons, who strange to say, never composed any music for this hymn.

It was nearly three o'clock before the service was concluded. The procession then left the church preceded by the cross.

After the service a dinner was prepared in the school-rooms, principally for the poor, who were carefully attended to; they were joined at table by the clergy and the choir, and many of the congregation.

We will only add that our notice of this most gratifying festival has been, though imperfect in certain points, somewhat minute and critical in others. Had S. Andrew's been any ordinary church, we would have passed over many things, which we have noticed in the hope that they may be amended; and that a church, which has done so much in the cause of restoration of our service to its true dignity and beauty, will not stop short until it has reached all attainable perfection.

In this account of the first Dedication Festival and its

services, it will be noticed that there was an apparent want of variety in the choice of composers of the music selected for that day; but the custom in many of our cathedrals was, often in those days, to sing the Canticles and also the Communion Service to the music of one composer.

Two years after our first Dedication Festival an important change was made in the mode of chanting the psalms. Hitherto Helmore's Gregorian "Psalter Noted" had been used. The time had now arrived for the introduction of Anglican chants. This change met with rather sharp criticism at the hands of sundry writers to the *Parish Choir* (1850), as follows:

SIR,

You may probably be aware that at the Church of S. Andrew, Wells Street, the "Psalter Noted," by the Rev. T. Helmore, has been used for some months in the choral service. During the last few weeks, however, the use of Mr. Helmore's arrangement of the Gregorian has been discontinued, and other chants substituted, which, however "pretty" some of them may be, are generally so high that many of the congregation are unable to join in this important portion of the service. With the introduction of the new chants, the admirable custom of the psalms being sung alternately by the priest and people has been dropped.

Believing you to approve of Mr. Helmore's work and to be anxious for the "order and decency" of our choral services, I hope you will notice this subject in your next number.

Another correspondent complained of the "disheartening circumstance," and "falling away from the right path," by the use of Janes's Psalter, which was to be substituted for Helmore's. "We have," he says, "to listen (for it is almost impossible to sing them) to the 'screeching' chants of what I considered bygone days, instead of the subduing, hallowing, and venerable Gregorian Tones."

The Editor then comments upon the same subject:

We are equally at a loss with our correspondents to account for this most infelicitous change. Had the change been from the alternate chanting of priest and people to the alternate chanting of the two sides of the

choir and people, we should have congratulated the congregation of S. Andrew's on a return to what is decidedly the most Catholic and legitimate practice. As it is, the only consolation we can suggest is this, that the change lamented will by no means prove the last. We argue this from the number of changes we have already witnessed in the Choral "use" of S. Andrew's during the short time that church has been in existence. Beginning, we believe, with Gauntlett's Psalter, they next adopted Redhead's, then Helmore's, and now Janes's. We hope this last may prove to be but a "penitential" use during Advent, and that at Christmas they will return to Helmore, no longer distributed between priest and people, but more liberally and more justly allotted to the whole congregation.

Whatever be the merits or demerits of the Anglican chant, it cannot be said that these various comments upon it in the *Parish Choir* were written in an impartial spirit; nor did the Editor of that periodical show remarkable judgment in suggesting that if the Anglican Psalter were adopted at S. Andrew's it might be relegated to the season of Advent for penitential use. But as the *Parish Choir* was strong in its advocacy of Gregorian music, the views of the Editor and and correspondents alike need not be wondered at. Notwithstanding, the Anglican prevailed; but Janes's book after a time gave place to the well-known Psalter compiled by Monk and Ouseley, which has been in use ever since. No further change took place in the musical arrangement of our choral services until the year 1854, when the professional members of the choir had to be suspended for a time, owing to a falling off in the monetary resources of the church. Mr. Henry Lake, who was one of the voluntary members of our choir at that time, has very kindly written for this article the following interesting and amusing account of all that then took place. He says:

In 1854 the choir of S. Andrew's had attained well-deserved celebrity under the guidance of John Foster, the organist and choirmaster. The church was attended by a large number of the aristocracy. Soon after the outbreak of the Crimean War, when so many officers were slain, and

mourning for the fallen heroes was rife throughout the land, the London season broke up suddenly, and the congregation of S. Andrew's was dispersed to their desolate homes. At that time from sixteen to twenty amateurs were accustomed to meet at a friend's house in Regent Street, for the practice of glees, part songs, and other vocal concerted music. On one of the evenings Foster arrived very late, and electrified us by the statement that he had been detained at church bidding goodbye to the choirmen, whom they were no longer able to pay, and that the following Sunday there would only be the boys left for the service. Of course loud lamentations arose at the contemplation of such an unexpected catastrophe, which could indeed scarcely be credited.

Amid the conversation which ensued, I said to Foster "Why don't you have us?" "Will you come?" said Foster. "Well, gentlemen," I said, "we have had a great deal of enjoyment amongst ourselves, let us try and help the church in which we have always taken so much interest; I, at any rate, will agree to attend for six months." "So will I," was heartily given from several voices. Foster was ready with his pencil, and took down the names of the volunters, fourteen of whom agreed to attend regularly. This was on Wednesday night, and it was agreed to attend at the Vestry on the Friday after, to make arrangements for the following Sunday. The Vicar, who met us there, was delighted at the new turn of affairs; and a short rehearsal solved those difficulties which might have otherwise arisen from some of the unaccustomed terminations in the choral service of S. Andrew's. Foster then thanked the Vicar for his attendance, and was wishing us good evening when I said "Should we not rehearse the services?" "Oh no," said Foster, "there is no necessity to detain you for that; the service is Aldrich in G." "But we have never seen it." "Never mind," said Foster, "you will see it on Sunday, and you can all sing at sight. You take care of yourselves, and I will answer for the boys." "But the anthem and the introit?" "Anthem: 'In Jewry is God known.' Introit: 'We trust alone in Thee,' Handel." There was nothing more to be said; but we smiled at one another at his confidence in us. One parting shot, however, came from Foster. "Gentlemen, a quarter to eleven on Sunday: pray be in time."

Sunday morning the volunteers assembled with commendable punctuality; the boys with many a smile watching the rather clumsy robing of some who had never put on a surplice before. Hark! the organ commences, and as the procession entered the chancel, I believe most hearts went pit-a-pat; I can answer for my own. By the end of the Confes-

sion, there were no more pit-a-pats, and the whole service went through as steadily as our well-practised part-songs on Wednesday nights.

I cannot remember how long this volunteer choir served the church, but it undoubtedly maintained the choral service in a satisfactory manner until the clouds had rolled by, and a brighter and serener atmosphere arrived. Of course some of the volunteers fell away, but there were always fresh recruits ready to take their places, until, at length, matters had so much improved financially that the professional choir was gradually restored, although for a long time the amateur element partially remained, the last of the contingent being a gentleman named Whitworth Jones, who possessed a powerful bass voice, well under control.

In 1856 Mr. John Foster resigned his appointment. With him must rest the credit of having established at S. Andrew's a purely Anglican type of a cathedral musical service, and also for having introduced many of the finest specimens of the Early English School of music. He is now senior lay-vicar at Westminster Abbey, and has been for thirty-eight years conductor of the celebrated Moray Minstrels. As a composer of chants none have excelled him in modern times, and his beautiful anthem "Like as the hart desireth the waterbrooks" may still be heard at S. Andrew's.

Upon the resignation of Mr. John Foster, two or three months elapsed before the appointment of his successor. Meanwhile, one of his pupils fulfilled the duties of organist. In March, 1857, Mr. Philip Armes was appointed organist, and occupied that post until April, 1861, when he resigned on his appointment to Chichester Cathedral, where he played his first service on the following May-day. About this time Mr. Armes obtained his Mus. Doc. degree, and not long afterwards was appointed organist of Durham Cathedral, which position he still holds, together with that of Chief Examiner for the Mus. Doc. Dunelm degree. He is also one of the Examiners for the degrees of Mus. Bac.

and Mus. Doc., Oxon. Dr. Armes, besides being an organist of repute, is also a frequent lecturer on musical subjects. He has enriched the store of Church music by his many compositions, some of which are still sung at S. Andrew's. Dr. Armes introduced the well-known "York Litany," the first part of which was composed by Thomas Wanless, organist of York Cathedral, and the latter part, beginning with the suffrages, was composed expressly for S. Andrew's by Dr. Armes. This beautiful Litany has always been sung at our services during Lent. The following is an extract from Sir George Grove's "Dictionary of Music and Musicians":

Thomas Wanless, Mus. Bac., was appointed organist of York Cathedral on April 18th, 1691, and described in the Chapter Book as *in musicis expertum*. He graduated at Cambridge in 1698. In 1703 he published, at York, a collection of the words of anthems sung in the Cathedral. He composed a Litany, known as "The York Litany," no two copies of which exactly agree. Dr. Jebb has printed three different versions in his "Choral Responses and Litanies." He died in 1721.

Mr. Henry Bennett, organist of Chichester Cathedral, succeeded Dr. Armes at S. Andrew's. Mr. Bennett was one of a musical family. His father, Thomas Bennett, was organist of Chichester Cathedral from 1803 to 1848, and was succeeded by his son, Henry Bennett. An elder brother, Alfred William Bennett, Mus. Bac., a young musician of much promise, was organist of New College, Oxford, and died at the early age of twenty-five, in 1830. He composed services and anthems which were afterwards edited by his brothers Henry and Thomas Bennett. These are still sung at some of our cathedrals, including Lincoln, Wells, and Chichester.

In 1862, the Rev. James Murray, the Incumbent, died. His genial manner and kindliness of heart caused him to be much lamented by many who had known him, especially by those who had worked with him at S. Andrew's. He

had been Incumbent for fifteen years, during which time four organists had been appointed. He was succeeded by the Rev. Benjamin Webb. In 1863 Mr. Henry Bennett resigned, and the late Sir Joseph Barnby was appointed organist and choirmaster.

A complete change was now soon to take place in the character of our choral services. Hitherto, an almost exclusive use had been made of the Earlier English School of Church music. Mr. Webb at once fully recognized the power of good music as an important factor in Divine Worship, but desired a greater variety in its selection, which resulted in Mr. Barnby introducing many new compositions by modern Church composers. Gounod's sacred music was first heard in this country at S. Andrew's. His now famous *Messe Solennelle*, part of which (the *Kyrie Eleison* and *Credo*) had been previously sung in Latin, under the late Mr. Hullah's direction, at S. Martin's Hall, Long Acre, was adapted to the English words of the Communion Service by the Rev. W. G. Longden, then one of the curates at S. Andrew's, with the organ accompaniment arranged by Barnby; and it was sung for the first time in its entirety at S. Andrew's. In addition to the organ accompaniment, a harp was introduced to play the latter part of the Nicene Creed, the late Mr. Oberthür being the harpist. This led the way to the general adoption at S. Andrew's of some of the finest Masses by Haydn, Mozart, Beethoven, Hummel, Schubert and Silas; all of these being expressly adapted and sung in that form for the first time. Many beautiful anthems were added to the repertory, chief amongst them were Gounod's "Daughters of Jerusalem," "O Day of Penitence," "O come ye sinners," "All ye who weep," "O come near to the Cross," "Here by Babylon's Wave" (Psalm cxxxvii.), "From the deep" (Psalm cxxx.), and "Lo! the children of the Hebrews." The autograph

score of this beautiful anthem, in Latin, dated June, 1866, came into our possession through the late Sir Joseph Barnby, who had obtained it from the composer. The words are the Latin Antiphon for Advent Sunday, "*Pueri Hebræorum*," and were translated for our use by the late Rev. Benjamin Webb, who was also the translator as well as the author of the words of many of the anthems by the same composer. The music of the introductory March and the Double Quartet ("Blessed be He that cometh in the Name of the Lord") of this anthem, was used by the composer in the earliest editions of his *Romeo and Juliet*. The autograph score has since been presented to the Music Library at S. Anne's, Soho, by the late Sir Joseph Barnby.

These and many other anthems, now familiar to all lovers of Church music, were first heard at S. Andrew's.

Our list of music for the services used to be written on a printed form prepared for that purpose. Anthem books were then in use, but as the words of so many of the new anthems were not in the anthem book, it was thought desirable, as a convenience to the congregation, to print an anthem paper. This at first contained the words of the anthems and the music list for Sundays, Saints' days, and the chief festivals of the Church, &c. The first number of our anthem paper was issued on Saturday, November 28th, 1863, which was kept as the Vigil of S. Andrew's Day (Advent Sunday intervening). It is interesting to note the music list for the services of the Vigil and S. Andrew's Day in that year.

S. Andrew's Church, S. Marylebone.

Saturday, November 28, Vigil of S. Andrew.

EVENSONG, 5 P.M.

MAGNIFICAT } . . . . . NARES IN F.
NUNC DIMITTIS }

ANTHEM . . . . . MENDELSSOHN.

2 Cor. v. 20; Isaiah lii. 7.

Now we are ambassadors in the Name of CHRIST, and GOD beseeches you by us.

How lovely are the messengers that preach us the gospel of peace. To all the nations is gone forth the sound of their words; throughout all the lands their glad tidings.

S. Andrew's Day.

NOV. 30.

MATINS, 11 A.M.

TE DEUM / JUBILATE . . . . . MENDELSSOHN IN A.

ANTHEM, "Lift up thine eyes." . . . . . GOSS.

(See 2nd Evensong of Advent Sunday).

KYRIE, CREED, SANCTUS . . . . . CHARLES GOUNOD.

Adapted from the "Grand Messe Solennelle."

OFFERTORY, "God is not unrighteous."

REV. SIR W. H. COPE, BART.

GLORIA IN EXCELSIS . . . . . J. BARNBY IN E.

Preacher—THE REV. GEORGE WILLIAMS, B.D., Senior Fellow of King's College, Cambridge.

EVENSONG, 5 P.M.

MAGNIFICAT / NUNC DIMITTIS . . . . . J. BARNBY IN E.

ANTHEM . . . . . C. E. HORSLEY.

Ps. cxxii.

I was glad when they said unto me, We will go into the house of the LORD; for thither the tribes go up to give thanks unto the Name of the LORD.

O pray for the peace of Jerusalem; they shall prosper that love thee. Jerusalem is built as a city that is at unity with itself.

Peace be within thy walls, and plenteousness within thy palaces.

Preacher—THE REV. A. B. EVANS, B.D., Rector of S. Mary-le-Strand; late Lecturer of S. Andrew's.

It will be noticed that the *Gloria* in the Communion Service was not sung to Gounod's music, as it had not yet been adapted. It was, however, sung for the first time at a Midnight Choral Celebration on the following Christmas Eve. The estimated annual cost for printing the anthem papers was £30, and an announcement was made in January, 1864, requesting members of the congregation, who wished well to the experiment of printing the papers, to contribute half-a-crown each annually; but notwithstanding the large number of worshippers who attended the church, and their evident appreciation of the convenience afforded them by the use of the anthem papers, it was not until the end of July in the same year, that the 240 annual subscriptions required to meet the annual cost of printing the papers were obtained. In the anthem paper for January 1, 1865, the music for the week day services was printed for the first time in an abbreviated form, and it has continued to be printed in that form down to the present day.

This necessitated more printing matter, and with an increase in the number of papers printed, there was a corresponding increase in the cost of printing them. At the present time a thousand copies are printed for each issue of our anthem paper. For many years repeated efforts have been made to induce a much larger number of the members of our congregation to subscribe to the anthem paper fund than do at present, so as to make the fund self-supporting, and entirely independent of the General fund of the church. The annual subscription is half-a-crown, which can be sent to the Vicar, the Organist, or the Verger; or Messrs. Evans, Leslie and Co., 35 and 36 Great Marlborough Street, W., will forward, post free (on application), copies of the Papers regularly as they appear, at a cost of Four Shillings annually. Donations towards this fund are earnestly solicited.

The fame of our choral services now rapidly spread, as will be seen in the following extract taken from an article on "Music in Public Worship," which appeared in the *Musical Times* a few years ago:

Many of us can recall the fact that the regeneration and new development of our cathedral music is largely, if not entirely, due to the influence of music in certain parish churches. Clergy and musicians about thirty years ago found to their astonishment a splendid full choral daily service in a small church in a dirty, narrow street, leading out of Oxford Street. It had often been thought and said that the cathedral form of service led to careless singing and to lazy and listless congregations, but here was a proof to the contrary; choir and congregation were equally zealous and devotional, and one of the best proofs of the appreciation in which the people held the fine cathedral services at S. Andrew's, was that the offertories amounted to thousands of pounds annually, enough to support not only the musicians, but a large staff of clergy, and to make the district an important centre of Church work and Church influence. The noble example here and elsewhere shown, led to the rapid spread of choral services all over the country.

The late Sir Joseph Barnby was aided by the following fine choir of professional and volunteer members:

PROFESSIONAL.

Mr. J. Orlando Christian (*Bass*).
Mr. Ralph Wilkinson (*Baritone*).
Mr. E. Valentine (*Bass*).
Mr. Edward Lloyd (*Tenor*).
Mr. Arthur Byron (*Tenor*).
Mr. T. Burleigh (*Tenor*).
Mr. T. W. G. Cooke (*Alto*) *Choir Clerk and Librarian.*
Mr. Robert Barnby (*Alto*).
Mr. J. Large (*Alto*).
Mr. F. A. W. Docker (*Alto and Assistant Organist*).

VOLUNTEERS.

H. S. Drewry, Esq., M.A.
Sir John E. Harrington, Bart.
H. Whitworth Jones, Esq.
Gilbert Lockyer, Esq.

Mr. A. Oxley.
Alfred Robinson, Esq., B.A.
Mr. J. Wright.

The above list of singers, professional and voluntary, is taken from a little book which was written by a member of the congregation, entitled, "A brief description of the District Parish, the Church (S. Andrew's), and its Monuments, Painted Windows, Choir, Services, Charities, &c. (1867). The name of Mr. Edward Lloyd will be noted, a name now of high repute in the musical world.

Mr. Ralph Wilkinson was well known as a vocalist and teacher of singing, besides having attained no small degree of success as an operatic singer, in the early days of English Opera at the Gallery of Illustration, Regent Street. Of the rest of the names, there is one worthy of special mention, that of T. W. G. Cooke, who rendered S. Andrew's much devoted service, apart from his official duties. He afterwards gained an appointment as lay-clerk in York Cathedral, and resigned it in favour of a similar appointment, which he still holds, in Gloucester Cathedral. His skill in draughtsmanship is equal to his musical abilities, and he is well known in Gloucester as possessing architectural knowledge. Our present assistant-organist, Mr. Herbert Cooke is his son, and he happily inherits his father's talent as a musician.

For two years Mr. Barnby had the assistance of Mr. Jekyll as deputy-organist. Mr. Jekyll was the organist of S. George's, Hanover Square, and in later years was appointed organist to Her Majesty's Chapel Royal, S. James', which he has since resigned. He has composed a few anthems (one for the Jubilee of Her Majesty the Queen), all of which are striking specimens of originality of thought and devotional feeling. He was succeeded by the present organist (who, during his choristership had become an

articled pupil of Barnby) as regular assistant-organist and choirmaster.

Towards the close of Barnby's work with us, many eminent musicians visited S. Andrew's to hear its fine choir sing their compositions, as well as those of other composers. Amongst these were the late Sir George Macfarren, and Mr. Silas, whose beautiful mass, now so well known to us, was sung to him on the occasion of his visit, and the writer of this article, who had the honour of presiding at the organ on this, and on other similar occasions, remembers the composer expressing his satisfaction at the manner in which his work had been sung. This mass gained a prize of 1,000 francs and a gold medal in Paris, Mr. Silas having been one of seventy competitors.

The year 1871 brought with it the publication and introduction of the "Hymnary" into our services, edited by the late Canon Cooke and the late Rev. Benjamin Webb, with the late Sir Joseph Barnby as musical editor. This fine collection of hymns contains several translations of some of the most beautiful examples of mediæval hymns, together with a large number of hymns by modern writers. After setting forth the special features of the "Hymnary" in their preface, the editors in conclusion, "leave it to speak for itself, conscious that it falls short of the ideal they had proposed to themselves: and praying that God will overrule their effort to His glory and praise, for Jesus Christ's sake." Shortly afterwards a new edition was issued, in which a few alterations and omissions were made, and a few hymns were added at the request of many correspondents. Of the hymns written by the editors themselves, the following are well known to worshippers at S. Andrew's: "In exile here we wander," by the late Canon Cooke; "Assessor to thy King," (S. Bartholomew the Apostle), "Praise the Rock of our salvation," which for many years has been sung on our

Dedication Festival, and "Ye angel-hosts above," by the late Rev. Benjamin Webb. The Hymn "King of Saints," proper for S. Andrew's Day, is interesting as having been written by both editors. This last has also become popular with us at our Dedication Festival.

Several very fine tunes by modern musicians were composed expressly for this book, notably those by Barnby, J. Baptiste Calkin, Garrett, Gounod, Macfarren, Silas, Sullivan, E. H. Thorne, and Tours. The now universally popular tune to the hymn "Onward, Christian Soldiers," by Sullivan, was written for this collection.

Mr. Barnby, as musical editor of the "Hymnary," wrote a long and interesting preface. He introduced the plan of substituting the modern for the ancient style of notation, as generally adopted in other hymn books, and discarded the use of intermediate double bars, maintaining that whilst "common sense first suggested the reform, experience has always tended to its justification." Some excellent advice is given upon "the important subject" of the performance of hymn music, which to many of our younger choirmasters in general, should afford much assistance and valuable food for reflection.

The Editor in tendering his warmest thanks to the many professional and amateur musicians who had contributed to this work, concludes his preface by hoping "that the book may not prove wholly unworthy of the high purpose it is intended to fulfil." Many of the hymns, with the tunes for the chief festivals of the Church, have since been published separately by Novello, Ewer and Co., and have had a wide circulation.

The year 1870 was a memorable one in the records of our choral services. The arrival of Gounod in this country at the close of the Franco-German war, led to a visit of the distinguished composer to S. Andrew's. On the occasion

of his visit the rendering of his works elicited from him the warmest expressions of delight and gratitude, and with true French enthusiasm he embraced the choir boys entrusted with the solo parts.

In September, 1871, the late Sir Joseph Barnby resigned his appointment. For eight years he had collaborated with Mr. Webb in bringing the services up to the high state of efficiency for which S. Andrew's has long been famous. His reputation as a conductor and composer of Church music, and the many appointments he afterwards held, are too well-known to need mention here. His sudden death on January 28, 1896, deprived the musical world of one of its most prominent and energetic members. It will be remembered that his setting of the beautiful hymn, "Jesu, Lover of my soul," was sung at S. Andrew's as a mark of respect to his memory. The present organist was the late Sir Joseph Barnby's successor at S. Andrew's.

For the past twenty-five years prizes have been awarded to the choristers for proficiency in solo-singing and chanting. The competition takes place annually, just before the Dedication Festival, and the prize-giver for the first twenty years was the late Mr. Barclay Field, one of S. Andrew's greatest benefactors. Upwards of eighty choristers had been the recipients of prizes during that period. Since then H. F. Nicholl, Esq., and A. K. Hichens, Esq., have kindly given them.

Mr. Barclay Field's interest in the church, as well as his munificence on behalf of its services and charities had no bounds, and his memory will not easily fade from the minds of those who had the privilege of knowing him. He passed away, deeply regretted, in November, 1892.

On November 27, three days before the Dedication Festival of 1885, a sad event occurred in the lamented death of the Rev. Benjamin Webb, who for twenty-three years, as

Vicar, had devoted himself with untiring energy to the work of raising S. Andrew's to its unique position in the ecclesiastical world. The present Vicar, the Rev. W. T. Houldsworth, succeeded in May, 1886. Under his guidance the various works connected with the church have been carried on with undiminished interest, and S. Andrew's is fortunate in having a Vicar who so heartily upholds its choral services.

CHAPTER XII.

THE ORGAN

The history of our choral services would not be complete without a brief description of the organs that have been erected to accompany them. The original organ was built by Messrs. Hill and Son, in 1846, at a cost of £320, and the record of this modest instrument states that it was built from a specification, "somewhat unusual and experimental," supplied by Dr. Gauntlett. In 1849 further important additions and modifications were found necessary, and others again in the early part of 1861, which were carried out at a further cost of £315. The dimensions of this instrument were exceedingly small, and its position was against the northern wall of the church. It had gilded front pipes, and its keyboard was about four feet from the ground, with an iron curtained rail surrounding the organ-loft. The space between the organ-loft and the choir-screen on the north side of the chancel was then the choir vestry.

In November, 1864, it is recorded "that it became essential, in order to adapt the organ to the growing requirements of the choral services of the church, that it should be re-arranged and constructed, with the addition of such new stops as were most wanted." The instrument had got into a bad state of repair, partly from the original damp of the building, and partly from its position, which last cause tended to diminish its general effect both to the choir and congregation. The organ was, therefore, entirely rebuilt by Messrs. Hill, and was stated to be "thoroughly

THE ORGAN

adequate in power and sweetness of tone to sustain the grand and elaborate choral service for which S. Andrew's has long been pre-eminently renowned." The keyboard was placed on a platform under the arch on the north side of the chancel, and the pipes were placed above. The oak case was designed by G. E. Street, Esq., A.R.A., and was executed by Messrs. Rattee, of Cambridge. The following is a specification of the organ built and enlarged by Messrs. Hill and Son:

GREAT ORGAN (11 Stops).

Double Diapason	16 ft. tone.
Open Diapason	8 ft. tone.
Stopped Diapason	8 ft. tone.
Dulciana to Tenor C.	8 ft. tone.
Octave	4 ft.
Flute	4 ft. tone.
Twelfth	$2\frac{2}{3}$ ft.
Fifteenth	2 ft.
Sesquialtra	3 ranks.
Cornopean	8 ft.
Clarion	4 ft.

SWELL ORGAN (9 Stops).

Double Diapason	16 ft. tone.
Open Diapason	8 ft.
Stopped Diapason	8 ft. tone.
Octave	4 ft.
Mixture	3 ranks.
Contra-Fagotto to Tenor C.	16 ft.
Hautboy	8 ft.
Cornopean	8 ft.
Clarion	8 ft.

CHOIR ORGAN (6 Stops).

Open Diapason	8 ft.
Stopped Diapason	8 ft. tone.
Keraulophon	8 ft.
Octave	4 ft.
Flute	4 ft.
Cremona	8 ft.

PEDAL ORGAN (2 Stops).

Open Diapason	16 ft.
Bourdon	16 ft. tone.

ADDITIONAL STOPS, MOVEMENTS, &c.

1. Coupler, Swell to Great.
2. Choir to Great.
3. Great to Pedal.
4. Swell to Pedal.
5. Choir to Pedal.
6. Tremblant.
7, 8, 9, 10, 11. Five Composition Pedals.

The cost of these alterations, with the new case, platform, enclosure to choir-vestry, and some additional lighting to the north aisle, amounted to £480. Certain other stops, such as the Dulciana, Flute, and Clarion on the Great Organ, and the Contra-Posaune and Principal on the Pedal Organ, were still wanting, and room was left for their addition. These additional stops were never put in. This organ fulfilled its work for twelve years.

In 1876, the well-known firm of organ builders, Messrs. Willis and Son, were commissioned to erect a new organ, estimated to cost £1760. Happily, the need of a better instrument, more suitable to the increasing requirements of our choral services, was fully recognised, and foremost amongst the most liberal of the many willing subscribers towards this object was the late Barclay Field, Esq. Before the erection of the new organ took place, a larger chamber had to be built for its reception. This was effected by the extension of the north aisle by about another ten feet, which enabled the shutters of the swell box to be placed so as to face the west end of the church instead of facing south, as they originally did in the old organ. In addition to this, the organ-loft was raised above the choir under the north arch, and the pipes of the Double Diapason on the Great Organ were erected in front

of the arch. This arrangement of the organ-loft has proved to be of great advantage for accompanying the choir. It may interest our readers to know that Messrs. Willis and Son received contracts for building two of our most beautiful cathedral organs (those of Durham and Salisbury) immediately after they were commissioned to build ours. The Durham organ is now presided at by Dr. Philip Armes, one of the former organists of S. Andrew's, whose name has been already mentioned.

Of the subjoined list of stops in our organ, three of them were taken from the Hill organ. They are the Stopped Diapason on the Great Organ, the Cornopean on the Swell, and the Pedal Open Diapason. The Stopped Diapason was transferred to the present organ on account of the beautiful harp-like quality of its tone. For many years it has substituted the harp once used at S. Andrew's in the latter part of the Nicene Creed in Gounod's *Messe Solennelle*, and its effect in that particular part of Gounod's beautiful mass is familiar to all who have heard it. The other two stops are also exceedingly fine in their fulness of tone. Apart from these, the whole of the organ is by Willis and Son.

GREAT ORGAN (13 Stops).

Double Diapason	16 ft.
Open Diapason	8 ft.
Stopped Diapason	8 ft.
Claribel Flute	8 ft.
Viola da Gamba	8 ft.
Octave	4 ft.
Flute Harmonique	4 ft.
Twelfth	3 ranks.
Super Octave	2 ft.
Mixture	3 ranks.
Tromba	8 ft.
Clarion	4 ft.

Swell Organ (13 Stops).

Lieblich Bourdon	16 ft.
Open Diapason	8 ft.
Lieblich Gedact	8 ft.
Vox Angelica	8 ft.
Salcional	8 ft.
Gemshorn..	4 ft.
Piccolo	2 ft.
Mixture	3 ranks.
Contra Fagotto	16 ft.
Vox Humana	8 ft.
Hautboy	8 ft.
Cornopean	8 ft.
Clarion	4 ft.

Choir Organ (8 Stops).

Gamba	8 ft.
Dulciana	8 ft.
Claribel Flute	8 ft.
Lieblich Gedact..	8 ft.
Gemshorn	4 ft.
Concert Flute	4 ft.
Flageolet	2 ft.
Corni di Bassetto	8 ft.

Pedal Organ (5 Stops).

Open Diapason	16 ft.
Bourdon	16 ft.
Violone	16 ft.
Violoncello	8 ft.
Ophicleide	16 ft.

Couplers, &c.

Swell to Great.
Choir to Great.
Swell to Great (Super Octave).
Swell to Great (Sub-Octave).
Great to Pedal.
Swell to Pedal.
Choir to Pedal.

Seven Composition Pedals.
Double Action Great to Pedal.
Tremulant.

The beauty of its tone, whether in full power or in the sweetness and delicacy of its solo stops, and also the solid tone of its diapasons, has by competent judges been pronounced one of the finest of Willis's church organs; and it adds to the value of the instrument, inasmuch as it was entirely "voiced" by Mr. Willis himself. It has pneumatic action applied to the touch and the couplers, and it has now been in use twenty-one years, doing excellent and regular work in our services, and, although the pipe-work is still good and has mellowed through the past years, yet it will become necessary very soon to renew the mechanism, which has had no inconsiderable amount of wear and tear. It is to be hoped that this may be accomplished at no distant date, and we feel sure there are many members of our congregation who would be willing to subscribe towards this object, and so help to keep in preservation an instrument raised by many of their predecessors, who, like them, have shown their appreciation of all that appertains to the keeping up of our choral services at S. Andrew's.

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